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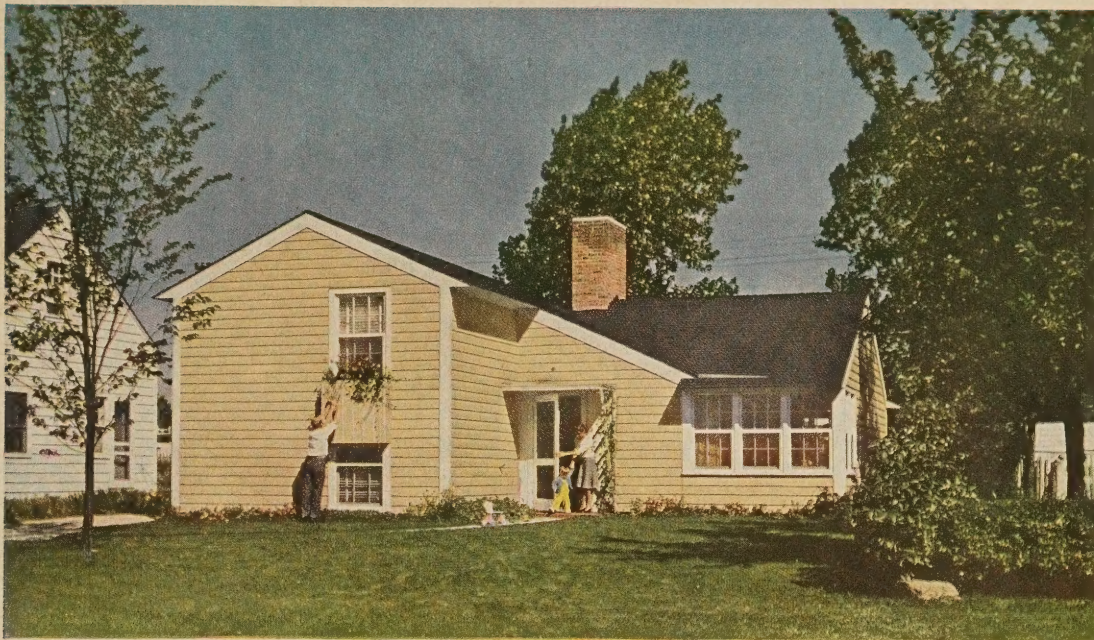
One of
The AMERICAN HOME
Library Series



Photograph, F. M. Demarest

CONNECTICUT—The home of Mr. and Mrs. L. H. Bugbee, West Hartford, Connecticut

Symbols of Freedom and Faith



ILLINOIS—the home of Mr. and Mrs. Craig Stoddard, Wilmette

—these homes are true embodiments of the American way of life

WE PRESENT this group of today's American homes—homes our fighting men and women so valiantly defended—with feelings of anticipation and pride. Anticipation—because we feel that somehow these homes represent the end of another epoch in our country's history. Another war is over. Wars always bring changes. What direction these changes will take is anyone's guess—yours or mine. Perhaps the houses reproduced here will offer a key to the enigma.

Our armed forces fought over the face of the globe—they strove to preserve a special way of life precious to them and to us. This way of life, of individual freedom, is nowhere better symbolized than in our homes.

America is not a static nation. We cannot stand still. Often, though our progress has been swift, it has not always been wise. Many's the time we've forgotten many of the fundamental truths that were a vital part of our heritage. A nation's home should be a true reflection of its civilization. Our early settlers, hacking their way through the wilderness, building their houses from the green timber about them, realized this. Crudely built though they were, these houses were true expressions of their builders. They were logically planned for protection, their windows small in order to keep the chill wintry winds from penetrating, their chimneys large and centrally located in order that all

rooms might receive their share of heat. In all ways, they were the true embodiment of those hardy, pioneering days of our forefathers.

However, as our nation grew and prospered, we became a bit uncertain. The simplicity of the pioneer seemed a bit incongruous to a newly rich country. We hesitated and looked to other lands for the answer. So began the process of gilding the lily. We traveled, searching through countries from which our founders had fled, hoping to acquire "culture" by contact. Our home became bigger and bigger. Ornament, borrowed from other worlds, was hung on every available exposed area. We just couldn't get enough of it. The logical planning of a house meant very little in this scheme of things. We must look genteel at whatever cost. Sad copies of chateaux and castles, manor houses and hunting boxes sprouted up all over the land. We became sorry reflections of the very life our forefathers had suffered to escape.

Fortunately for us, powers were at work which finally brought us out of this false existence and into our proper senses. The depression of the nineteen thirties was instrumental to a large degree. It awakened us once more to the value of money. Every dollar must now count. Inefficiency in business is fatal. We began to realize that this can be equally true in the home. We once more turned to our early buildings for guidance. At the same time science was entering the home field, teaching us that no



Our forefathers came to this land that they might worship as they wished and to establish homes in a land of freedom and faith.

Future homes must express our new ways of living as truthfully and logically as pioneering builders expressed theirs



Photograph, F. M. Demarest

VIRGINIA—The home of Dr. and Mrs. William Branch Porter, Richmond



Photograph, Maynard L. Parker

CALIFORNIA—The home of Mr. and Mrs. Charles Maxwell, Brentwood



House of Dr. and Mrs. William Branch Porter, Richmond, Va.
Photographs by F. M. Demarest



Home of Mr. and Mrs. Charles Maxwell, Brentwood, Calif. Richard L. Neutra, architect.
Home of Mr. and Mrs. Craig Stoddard, Wilmette, Ill. L. Morgan Yost, architect, Frank Willing, photographer





THE HOME OF THE KENNETH GOWARDS IN LOWELL, MASSACHUSETTS PLANS AND DETAILS ON PAGES 7 AND 8



home should become a scene of drudgery. In fact, homes could be made to work for us. Out of this rebirth of native spirit came a new form of house. Fitting as truly into our background as its earlier ancestors, it combined the comforts and pleasure which scientists were able to bring to it. This is the home we bring to you on these pages, a home truly unlike any other to be found on the face of the earth—the modern American home! Because of the vast area covered by this nation, it's always a challenge to answer the question, "What should a real American home look like?" In most cases, the first thing that pops into mind is the early architecture of New England, called either Colonial or Cape Cod. This is logical when one considers that this granddaddy of American houses has spread its progeny o'er the length and breadth of the land. It would be most unfair to assume that this is the only truly American house. Study the ranch houses of Wyoming and our great West, the comfortable brick homes of Vir-

ginia, the stone buildings of our Pennsylvania Dutch or even the adobe dwellings of New Mexico. Are they not truly native to this soil? Surely they've played their parts in making up the vast panorama called America. Variety is part of our charm. To be truly American a house should have logic—it should fit into the environment as naturally as the trees and stones about it; its use of native materials should bring out all of their intrinsic beauty—it should not be guilty of borrowed finery. Plan and appearance of exterior should be in harmony, its mechanics should make household drudgery a forgotten thing. In other words, it must make sense.

Informality is part of our present make-up. Parents are no longer held in awe by growing offspring. Family responsibilities are now shared by all, giving a greater sense of belonging. Because a nation is the banding together of thousands of homes, ours with its great sense of family unity, is well on its way to greater strength and happiness.



SIMPLE AND SOUND—AN AMERICAN HOME INSPIRED CAPE CODDER!

Gwendoline K. Spang



Joanne's cradle and trunk, adapted from some shown in one of our previous issues

that you wonder why *all* small houses can't be as good. They aren't, of course, and here is how this house outstrips them.

In the first place, it's a Cape Codder without a shed dormer. It accomplishes this by having a gambrel roof and one large, handsome dormer in the back. It is excellently proportioned as to roof lines, window placement, size of the dormers and the big chimney, and the porch-and-garage wing is a charming, typically New England, touch. But nothing is quite such a triumph as the fact that you can view the

OF COURSE you've heard that old advice, "Don't accept it unless it's useful, or beautiful, or both." Well, a lot of us have learned that it should apply to houses as much as to anything else we may be thinking of acquiring. To illustrate, the house of the Kenneth Gowards in Lowell, Massachusetts, designed by Royal Barry Wills, the Boston architect, is useful and beautiful to an unusual degree—not to mention that it cost, in 1939, less than \$5,000 (not including land, landscaping, and architect's fee). The reasons for its excellence are so simple and apparently obvious

house from the rear with full equanimity and pleasure in its lines.

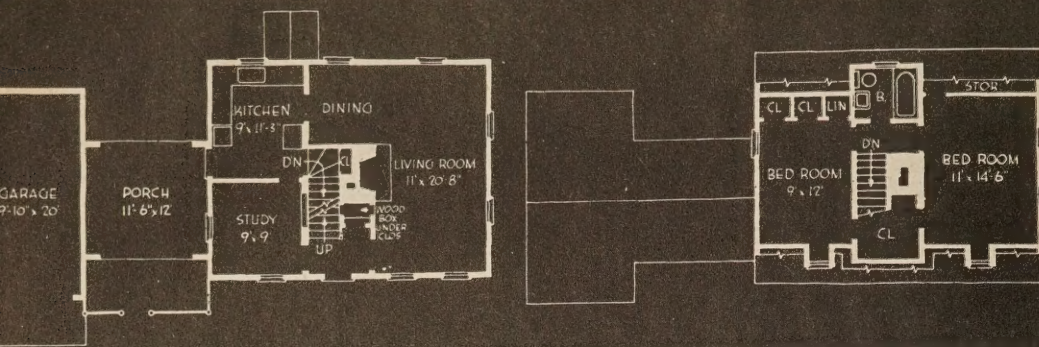
In the second place, the interior is planned to fit the owners' requirements like a glove, the one drawback being really the Gowards' requirement rather than the architect's, for their second baby should have been a girl like the first, instead of a stalwart young man. However, Joanne is only three and Jonathan not yet a year old, so the Gowards say, "We'll leave the problem of the third bedroom for the future."

Mr. Goward teaches school, and the tiny study is just what he asked for as a place for necessary work. The family, for its part, wanted to have a roomy living room and a dining space definitely out of sight of the front door. They have them in the living-dining room, while a tiny



Being a teacher, Mr. Goward considered his study a "must"

entrance hall (with a coat closet) is thrown in for still further privacy. Mrs. Goward got an almost square kitchen with everything at arm's reach, as well as a porch, opening off it, secluded enough for outdoor meals and opening on the children's backyard play area. There is a good-sized parents' bedroom and a second for the children; there's storage space in the area behind the bedrooms' back walls, and down in the cellar is an open space to serve as Mr. Goward's workshop and another for laundry tubs, with a bulkhead door leading directly up to the drying yard. "We use every single inch in the house all the



time," is Mrs. Goward's testimony to its 100 per cent super-usefulness.

The site has the advantage of being eighty feet wide instead of the usual fifty, but otherwise has the disadvantage of sloping up quite sharply from the street. The drawback was turned to an asset when it was used to subordinate the garage on a lower level, and to give the porch considerable privacy, which was increased by placing a flower bed, bordered by a low rail fence, on the street side of the porch. Mrs. Goward tossed in a few hollyhock seeds the first year, and now they keep coming up to make a delightful screen. A rose climbs up the garage wall beside the hollyhocks, and that's about all the landscaping there is. A lawn (no velvety greensward is called for) is broken by a stepping-stone path from the driveway, and in the back are more lawn, more birches, and a huge oak tree that stands just behind the porch.

The house is finished with red cedar clapboards stained brown, the door is stock pattern lightened with two glass insets, and there are no shutters—two ways by which Mr. Wills often manages to save some money for a client.

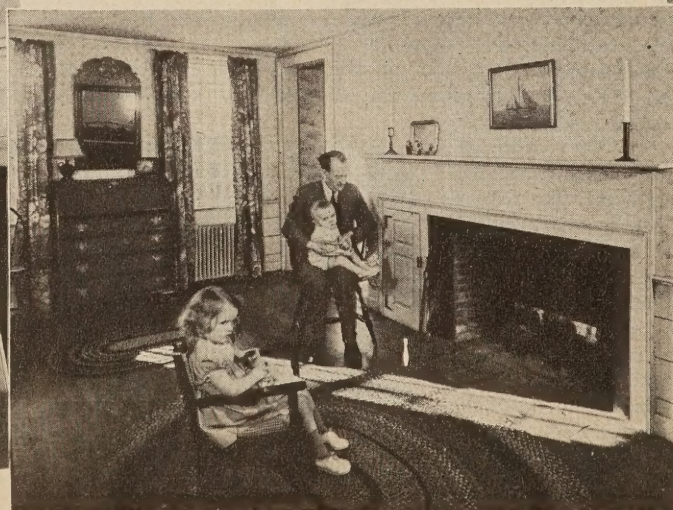
Inside are further evidences of "custom building." The fireplace is made of a few wide boards, the hardware includes economical H-and-L hinges painted black to contrast with the white woodwork, the living room has a dado disproportionately effective for its small cost, and the study has two walls sheathed in knotty pine.

The Gowards are AMERICAN HOME readers of long standing, and much that is in the house was adapted from the magazine. So it's really, we think, a sort of Goward-Wills-AMERICAN HOME house!

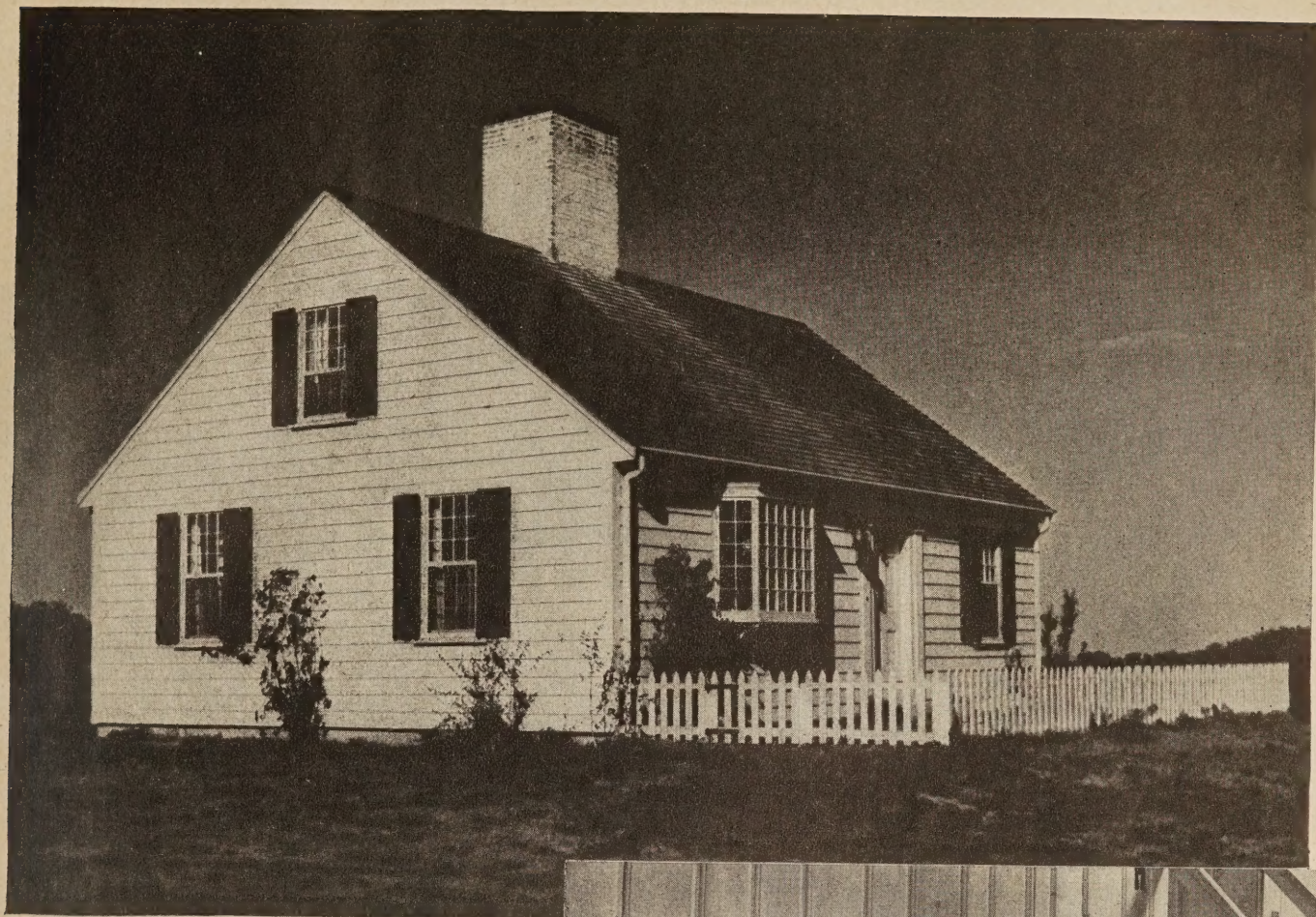
ROYAL BARRY WILLS, Architect



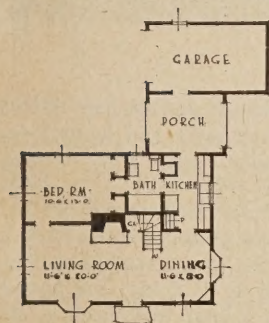
Photographs, George H. Davis Studio



MASSACHUSETTS—The home of Mr. and Mrs. Hinds, Ipswich

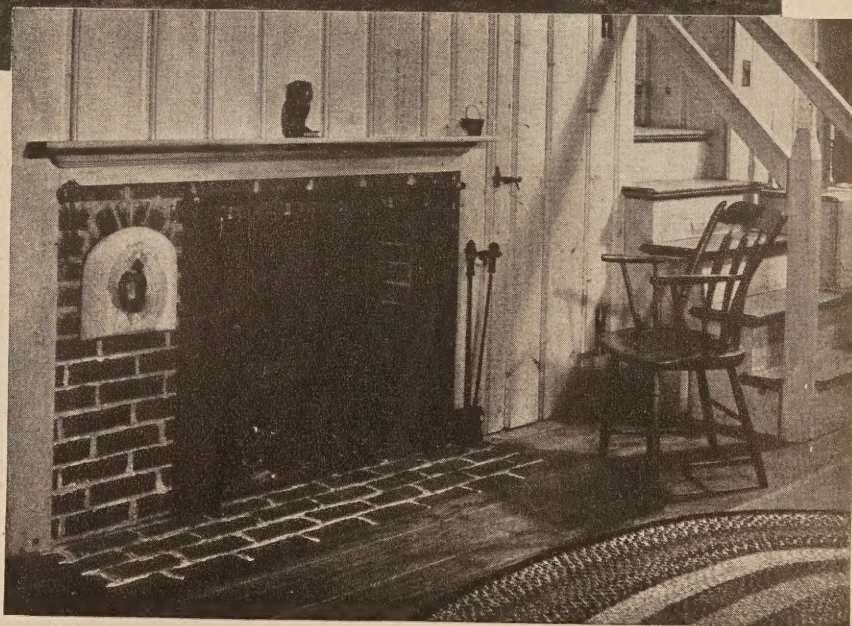


A true modern version of the traditional Cape Cod cottage



ROYAL BARRY WILLS,
Architect

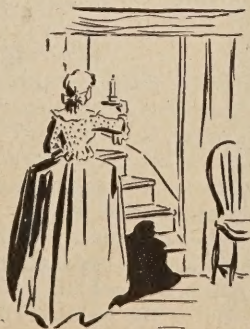
Exterior walls red cedar shingles painted white. Shutters harwichport blue. Living room and dining alcove natural Ponderosa pine. Floors of these rooms of wide oak planking. Walls and attic floor are both insulated



MANY of us are frightened by the word "modern" when applied to describe a house. It immediately brings to mind something hard, mechanical—almost clinical in its severity. We feel that in most cases the work is ill-advised. Contemporary is usually what is meant—timely in its adaptation—a house fitting into our present-day scheme of living.

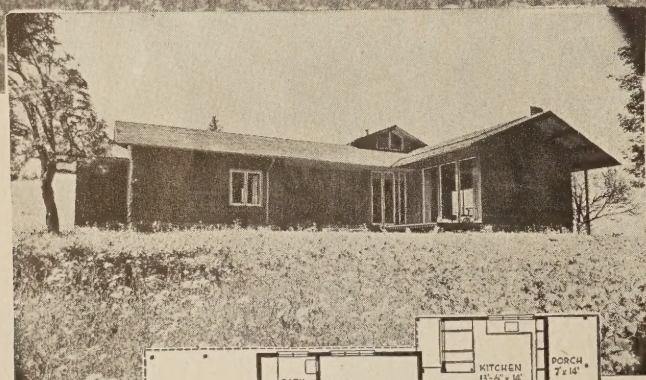
A prominent young architect, L. Morgan Yost, two of whose houses appear on these pages, has many well-thought-out convictions regarding this poignant subject.

"I see no charm," says Mr. Yost, "in a house so complete, so highly finished and polished that moving a vase would destroy its cast-iron perfection. A house



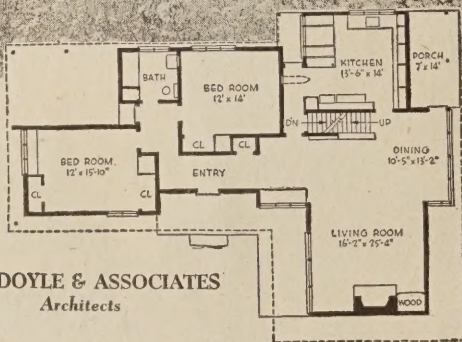
should never be completed. It should grow and change with the family. There must always be plans for the future of a house just as there must be plans for the future of those who live in the home. A home that is finished might as well be torn down!"

Mr. Yost has a deep-rooted philosophy on the functional qualities of a home. He adds "A modern house must be functional in the true sense—functional for its use as a home, not merely structurally functional. We must realize that the function of creating a pleasant, intimate, homely environment is just as important as the function of a column holding up a roof. Therefore, a house with trellises, flower boxes, decorative shelves and soft textures of natural building materials is more functional to our modern life than the pipe column, box-like "modernistic" house



Erven Jourdan

**OREGON—The home of
Mr. and Mrs. Philip A. Joss,
in Portland**



A. E. DOYLE & ASSOCIATES
Architects

Built to satisfy desire of owner to capture view of beautiful Tualitin Valley and volcanic peaks to northwest. Main room has 2" hemlock plank ceiling, cedar walls and random-width oak floors. Overhanging eaves protect from sun's glare

which is functional in structure only. This concept has been abandoned.

"But above all, we must avoid cloying cuteness, that false sentiment for the past which makes the present lose its dignity and the future lose its purpose. Our forefathers built the best they knew but certainly not as well as we know. We are proud of our forefathers and admire what they did. Would they be proud of us if they thought we had not advanced in our architecture but still copied, badly, their inadequate houses?" This well thought-out philosophy is seen in Mr. Yost's designs.

Fortunately for us the period of copying the shortcomings of an older generation is a thing of the past. American designers and builders are now standing with their feet firmly planted in the present. It is because

of this that the group of houses selected here fills us with a great sense of native pride and admiration. They are the America of today—they belong to each and everyone of us. They are truly worthy of the sacrifices which are being made for their preservation.

There is no doubt that the present day house is a much smaller unit than that of our grandfather's day. We have condensed our mode of living; the burden attached to the running of a large establishment has been eliminated in favor of a more compact self-running house. Women of today have interests far beyond the four walls of their homes. Never again will they accept the position of "housekeeper" without pay. Many of our waking hours are now spent away from the home. Life has taken on a larger meaning—a scope brought about by the invention of the automobile and airplane. Families travel together . . . never before have children played such a very important part in the

scheme of things. Cooperation in all things is the new American code.

Americans are a nation of sun-worshippers. This has greatly influenced the design of many of our houses. Terraces, barbecue pits, sun-decks—all are a part of the present-day picture. It's no longer necessary to wait for the annual two-week's vacation in order to feel the good earth under our feet, to relish the savor of a steak cooked over smoldering charcoals. Vacation now starts with the first chirp of the robin. Out come the deck chairs and the cooking apparatus. We have really discovered the back woods in our own little plot of land. It's a healthy life and a happy one.

This is the picture of future American home life—a life aimed at capturing the most that nature and science so freely have to offer.

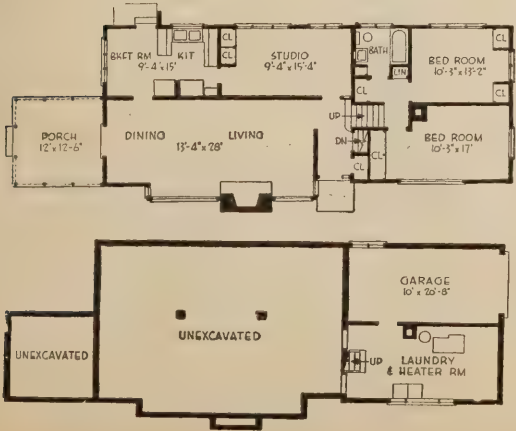


Exterior: combination of cement block, vertical white boards and horizontal white siding. Fire-place wall of common brick. Living room sectional shelves and chest, blond mahogany. Studio on living-room floor pine-panelled



Home of Mr. and Mrs. Frederick Fisher,
Highland Park, Illinois
GEORGE FRED KECK, Architect Charles H. Keller

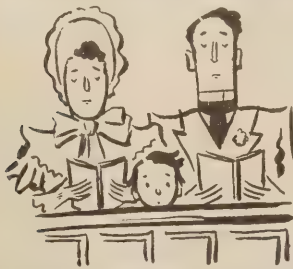
One and a half story
bedroom wing



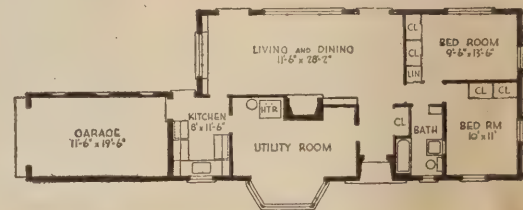
Main portion of house has rambling one-story look



Mr. George A. Hutchinson, Jr. of Northbrook, Illinois, is an architect. This is the house he selected to live in and raise his family.



Mr. Hutchinson designed this compact one-story home for his own needs. The utility room serves many purposes; foremost among these, it acts as office for owner. Exterior of house is of common brick and cedar shingles with plywood shutters. Interior walls of fir plywood while floor is of concrete. Garage next to kitchen is convenient protection on rainy days.



Charles H. Keller





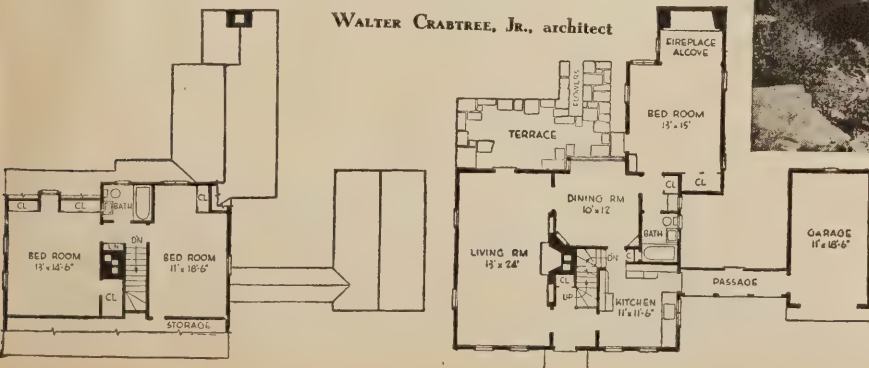
Photographs by F. M. Demarest, Exterior shown on page 2

RED AND WHITE HOME OF MR. AND MRS. L. H. BUGBEE, WEST HARTFORD, CONNECTICUT

HERE'S a home with maximum eye-appeal. Viewed from any angle it presents a pretty picture. Red clapboard plus white trim help a lot of course. Thoughtful planning of shingle roof lines and wise placing of brick chimneys painted white are major contributions. Add to these the well-proportioned open passage to garage and an entrance that fairly shouts "Welcome" and you have a house to warm every homeowner's heart.

House is completely insulated with rock wool. Its concealed hot water radiators are warmed by gas-fired red boiler. Oak floors have been used throughout. We've shown this house in full color on page 2 of this book in order that you might fully enjoy its warm charm. The interiors, too, reflect the same good taste. We congratulate the architect for this most excellent example of traditional New England wisely adapted to present-day life.

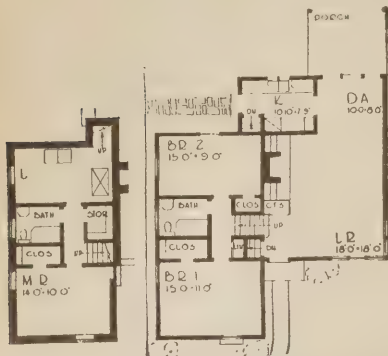
WALTER CRABTREE, JR., architect



Home of Mr. and Mrs. Craig Stoddard, Wilmette, Illinois

THE exterior of this interesting modern house is of yellow clapboard with white trim. While this house will be called "modern" for lack of better title, it is actually traditional in basic design. Mr. Yost has simply adapted familiar details to fit his story-and-a-half plan. Interior walls are of rock lath and plaster. These interiors have been designed for modern living with the informal

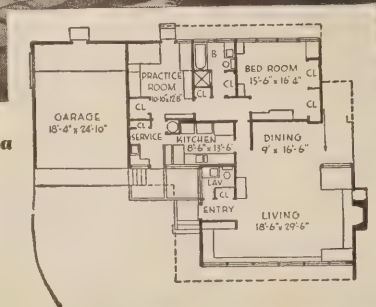
living room and dining room one unit. Because of the split floor plan, a light and airy basement has resulted. This part of the house, to be used as a study-guest room, was left unfinished. Mr. Stoddard intends working on it during leisure hours. The unusual flower box treatment connecting basement with first floor window adds individuality and color to the gable end of the Stoddard house in Illinois.



Frank Wallington



Richard J. Neutra
Architect



Simplicity the keynote of the bright modern bedroom



A color photograph of the
living-dining room may
be seen on page 4

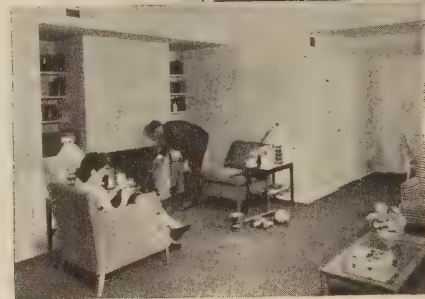


Side elevation showing interesting flower box treatment

L. Morgan Yost, Architect

Color pictures of both
exterior and interior of
this house are shown on
pages 3 and 5 of this book

Summer living room



Winter living room

Home of Mr. and Mrs. Charles Maxwell, Brentwood, California

THE special problem of planning a house for two musicians has been successfully accomplished here by Mr. R. J. Neutra, one of the most prominent modern architects. The plan is compact, yet so logically conceived that a great feeling of space and openness has been developed. Built-in furniture adds much to this aspect. The practice room, a "must" in this particular house, has maximum

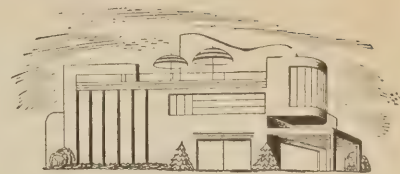
privacy. Mr. Neutra's use of ample windows, his careful use of areas results in clean-cut simple lines in both interior and exterior. The house extends into the garden by means of large sliding wall sections. Horizontal lines and low roof pitches help to bring the house down onto its lot, making it as integral a part of its surroundings as the trees and shrubbery which surround it.

Built-in furniture add to the spaciousness of the dining area



Maynard L. Parker, photographer

What Will the Future



Shall we be living in
something resembling this

or

will we go right on wanting
a house like the Chadwells?
There is in our opinion no ONE
answer, but we give
you herewith six fine examples
of modern home thinking

Jean Austin

American Home Be Like?

OVER 6 million young married couples want to set up housekeeping, now that peace is here. In the first postwar year 350,000 plan to build new homes and in three years, more than twice that number will be building. These are the figures that the experts give us. But what the experts do not predict is what these new American homes will be like, what they'll look like, what they'll contribute to a better way of life. And yet it is a subject uppermost in our minds, a topic of discussion everywhere.

It is unfortunate that the word "modern" has been applied to a style of architecture, rather than a way of life, for the word should be synonymous with contemporary living rather than a label applied to one style of architecture. However, there is no reason why we should go on thinking of it in this way. We have made

our selection of homes on the basis of new thinking and a better way of life rather than illustrating "modern" homes as one architectural style. Just so in analyzing them, we have worked on the theory that they offer a modern way of life for a great section of the United States and for many family requirements and tastes.

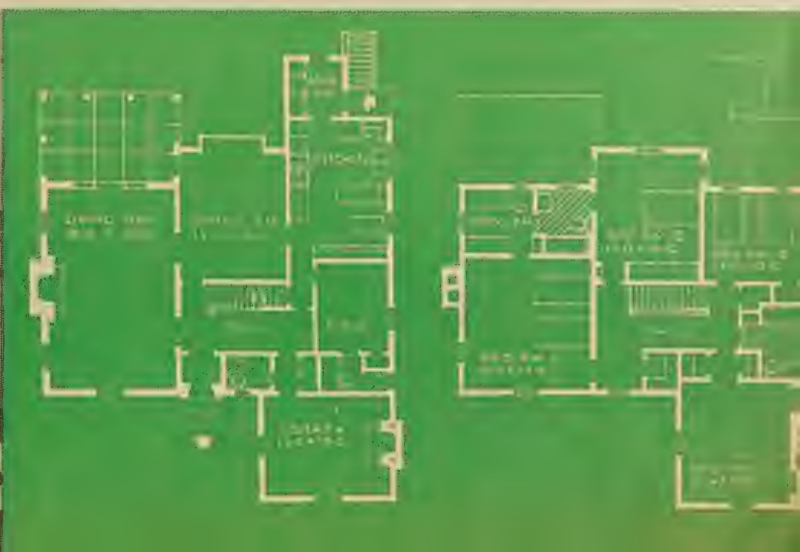
Let us take under consideration first the Chadwell house shown on these two pages. If we were to select one single house to represent most Americans' idea of a comfortable, pleasant home, we could find no one house that more nearly measures up. You'll find facsimiles of it throughout United States and one knows at a glance the sort of people who live there. They are conservative without being stodgy. They will experiment with gay colors, court the sun with larger windows, equip the house with the very best of

everything, be it a heater, shower, or furnishings. Fads, high style, or tricks have no appeal. Being "different" is to them no virtue. They want spaciousness and they want privacy and are not willing to sacrifice these things to lower cost or ease of maintenance. The straightforward floor plans as well as its outward and inward appearance prove that they have achieved their "dream" home. And the Chadwells, we maintain, represent not only a great many of us now, but what a great many of us will continue to want for so long as you or we shall live. We present it as a good house for modern life.

But—and here's what makes this great country of ours the exciting, progressive country that it is—there are those with quite different ideas for modern living. Without being bizarre they definitely want to break with tradition, want to in-



IN ILLINOIS •





IN GEORGIA •

Photographs by Rodney McCay Morgan



corporate new materials, and their "dream" house to take new shapes. The last few years have not been propitious ones for those with a sense of adventure in building, but there are those who have overcome shortages and priorities of war-time. Richard L. Aeck, Atlanta architect, solved it by building the one-room house you see here. Used now as temporary, year around home, it will later serve as a connected guest house when the main house is completed. While its one room serves for working, eating, living and sleeping, so well-planned are these areas, so cleverly do its large glass walls encompass the view of a high wooded ridge and the Chattahoochee River just 300 feet away, there is no feeling of confined, cramped living. The exterior is of cypress boards used horizontally with no finish, and handmade brick of rich dark reds and browns, with a dark-brown, clay shingle tile roof. Railing of three half-inch cables leaves an unobstructed view of river and woods and for proof of just how lovely a prospect one gets from this deck, turn to page 184 and get view for yourself!

SHALL we journey now up to Rhode Island? Another stronghold of traditional Colonial architecture, we find some more "rebels" who, like the Aecks, cannot in any sense have offended their traditional surroundings, yet have achieved their own ideals of home for modern living. It is the home of the Sibley Smiths shown on the following two page spread.

When we asked the Smiths if we might use



Home of
Architect RICHARD L. AECK
Atlanta, Ga.



their home in *THE AMERICAN HOME*, they wrote, "We are delighted that you like our house and wish to publish it. The fact that a popular magazine is appreciative of the virtues of honest, clean, contemporary architecture is very encouraging to those of us who have fought for this type of building for many years. . . The principal reason for the success of the house is probably the complete integration between the house and the site. The land flows from the house in soft undulating contours to the water, and the high-wooded south bank completes the framing of the picture. I have avoided in every way conventional landscaping which is all too often the superimposition of artificial, stilted forms over natural forms which are far more beautiful. It has been my idea that the unbroken skin of South County meadow, relieved by characteristic walls of the round glacial boulders of Rhode Island, would provide the most perfect setting for the house. I think it is also interesting that the terrace was provided by the massive foundations of a 1740 house. The stove of the old chimney was used in our own chimney which is really more of a rock wall with flues in it than a chimney. The scale and texture of the 1740 chimney were more or less followed, and the eight-foot drop from the terrace to the lower meadow exists because the 1740 farmer had his barn under one end of his house.

"The practical aspect of the orientation is indicated by the fact that except for the huge Magnalite window of the studio, all other north windows are merely 36" x 10" slits. We are thus well-protected against our winter northeasters and northwesters. The four-foot overhang over the living room windows excludes the high summer sun and on a sunny winter day, no matter how cold, makes the use of the furnace unnecessary.

"A feeling of space in the rather small living room was created by various means, one of the most important being the unbroken ceiling plane from the dining-room wall through the overhang projection. Even the living-room windows disappear into the plaster without stop or molding. The large glass area is screened by a flexible curtain of vertical wood strips hung from a track recessed in the ceiling."

WE pause to let you study the house and the plans, that you may fit Mr. Smith's sensible "explanation" into each and every elevation. And we interrupt his letter here, that the foregoing may receive proper emphasis for we feel that what follows is of the greatest





importance to future home builders.

Mr. Smith writes on, "The architect-client relationship has been most exceptional. . . . I have seen too many houses ruined by the interference of the client. Outside of the exhaustive mutual study of the requirements of the program, Mr. Du Moulin was left strictly alone to design and execute the house. I wish you could persuade Mrs. Average Housewife that she is no more qualified to practice architectural design than surgery. One of the main reasons the American scene is dotted with architectural atrocities is the old attitude of—"Well, we really designed the house and had the architect draw the blueprints."

Well, Mr. and Mrs. Average Home-maker, wise words these, coming from an ex-architect and food for thought in planning your modern home for a modern life.

too, we find tradition firmly entrenched, with the first settlers doing just what those in New England did—using the materials at hand. In New England, timber was the thing there was "most of," but down in the Southwest, native mud mixed with water and baked in the sun was the most available building material. Walls were thick and window openings small to protect against blazing hot sun by day and the cold of the nights. A simple, horizontal type of architecture became the traditional architectural style of the Southwest, known as Territorial houses. Modern houses hew to the same lines, except that one may use brick and more elegant trim if that is more suitable to one's way of life. Here then, in the James' home, is another good example of individuality that neither slavishly conforms to tradition nor offends tradition.

WE have looked at the Midwest, the South, and New England. Let's put on our seven-league boots and go on down to the Southwest, to Tucson, Arizona, and visit with Dr. and Mrs. James. Here,

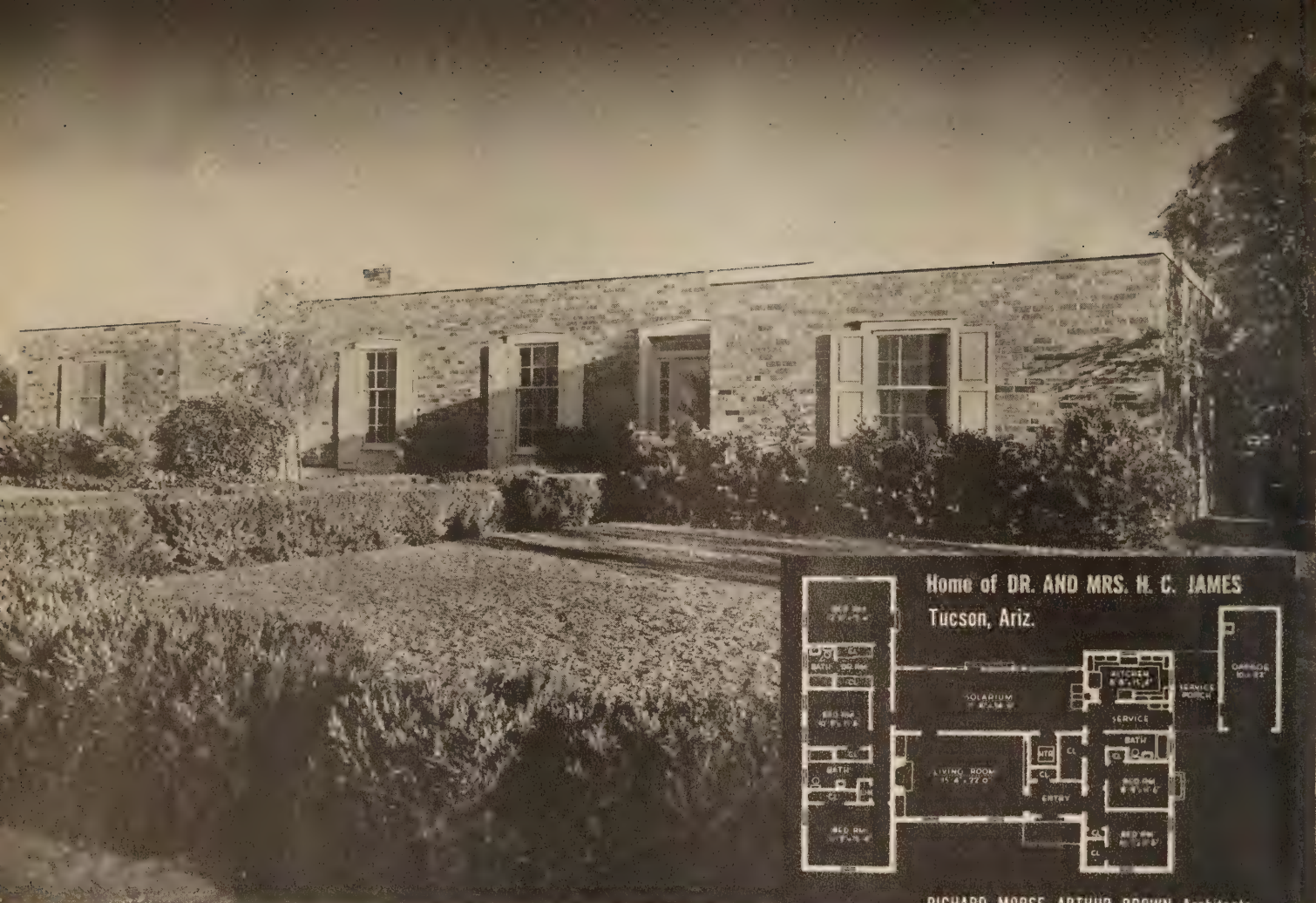
Two walls of the living room are finished in bleached redwood, the other two painted a pale turquoise. Blue and beige predominate and modern water colors are used for accent. In thirteen-year-old Patricia's room, decorator Alfred Messner uses



Home of the
SIBLEY SMITHS
Wakefield, R. I.

ROCKWELL DuMOULIN
Architect





Photographs by Maynard L. Parker

IN ARIZONA •

a blue and white striped wallpaper with blue and white morning glory chintz and ruffled organdy. A cool, fresh and delightfully feminine room for the Miss. You'll find still another view of the James home on page 184—the room identified as a solarium on the plan above.

AGAIN we pull on the traveling boots and hie to California, straight into the home of Dr. and Mrs. Robert Leggett, views of which begin on the opposite page. But this part of our journey we turn to a local guide. Says Roger Sturtevant—"Mrs. Leggett is from Holland. She has the traditional Dutch orderliness in all things. Dr. Leggett has the scientific mind. Together they collected everything they could lay their hands on and catalogued all the things they wanted in their new home. Then they spent every spare minute of an entire summer looking for a ready-built house in traditional style which would match their check list and fit their heirlooms. No such house existed! But they did find a piece of property in an orchard which seemed

ideal and betook themselves to an old friend, architect Timothy L. Pfueger. Now Mr. Pfueger is one of San Francisco's eminent modern architects and patron of the arts. It was he who designed San Francisco's only modern skyscraper and the world famous "Top of the Mark." He had little time to design houses, what with these and other large projects, thus his acceptance of the Leggett commission was bound to have a fresh approach.

"First off, Mr. Pfueger told the Leggetts what they really wanted was a modern house and drew a sketch of a house with a great window wall looking into a garden, very like the house as built. Mrs. Leggett thought back to her brother's house in Holland, an old, old house, yet delightfully encompassing the garden through a window wall. She decided modern was not so frightening. Mr. Pfueger proposed wood walls of Philippine mahogany in the living room which was reminiscent of the wood walls of Holland, thus calming Mrs. Leggett's fears that her heirlooms would look out of place. He proposed finishing the walls





Photographs by Roger Sturtevant

IN CALIFORNIA •

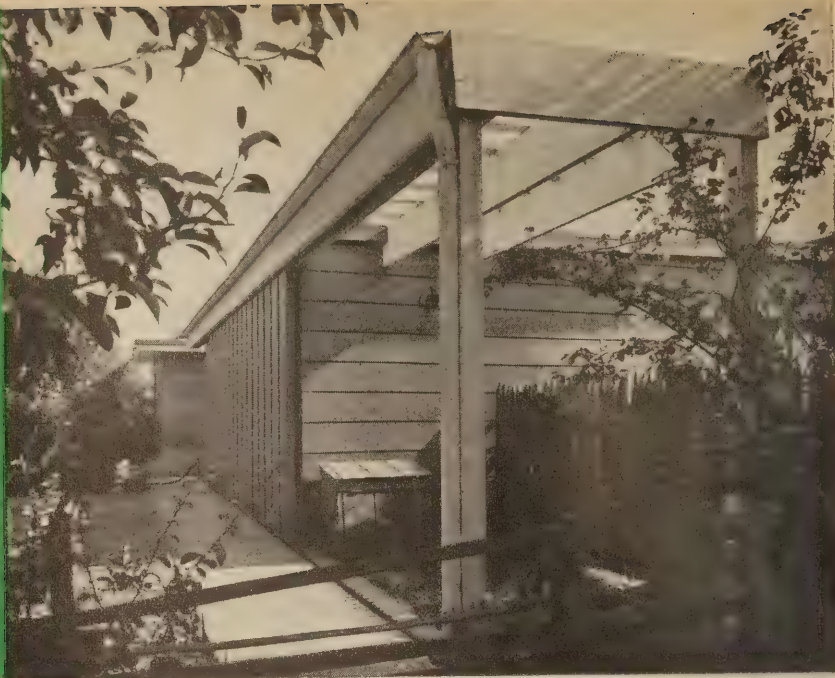
in clear lacquer which is just about a once-and-forever treatment. Mrs. Leggett's Dutch thrift and orderliness responded to this, and so modern the house was to be, a house that now stops the casual passer-by.

"On further examination it is also an interesting mélange of owner and architect ideas and experiments, some of which did, and some of which did not come off. Major idea number one which did come off, was also experiment number one, which did not work. This is the screened living porch which allows the two family bedrooms to become sleeping porches, for the Leggetts wanted a bedroom which could be a sleeping porch but did not want the bother of constantly moving screens or banging through screen doors. Mr. Pfueger neatly solved this problem by making folding glass walls which open wide each family bedroom to the screened porch. Because he felt there would not be enough light in the bedrooms and because he was intrigued with the effect, as a frank experiment, the original roof of the porch was a pergola covered with Celloglaze.

"The visual effect was excellent but nature is rudely practical. In the winter the Celloglaze leaked water, in the summer it poured heat. The Leggetts had the porch solidly roofed and found Mr. Pfueger's fear of gloominess in the bedrooms unfounded. There is plenty of light in the bedrooms even when the translucent curtain walls are closed for daylight privacy from the porch. Nighttime privacy is assured by the isolation of the guest bedroom and bath on the opposite side of the house. The guest bedroom was designed to serve as such, as a servant's room, or as a room to be rented.

"Major idea and experiment number two was successful from all points of view. Mr. Pfueger set out to simplify all the hardware, weight, and inconveniences





IN FLORIDA •

HOME OF DR. AND MRS. O. C. CAMPBELL



Photographs by F. M. Demarest

of double garage doors. His solution is startling but simple, and very inexpensive. The inside of the door is covered with Celloglaze which admits as much light through the wide cracks as a window could yet keep out wind and dust, adds little weight with no danger of breakage. This single door is light enough to move on simple bottom rollers only, and slides to either side to open either half of the garage. The top is supported by the decorative pergola which extends from both sides of the doorway.

"The house has incorporated many other ideas from the Leggetts' check list. A center opening in the casement windows prevents draperies from becoming easily soiled. There is provision for a future roof deck. When Dr. Leggett has retired, whenever comes that closed-in feeling a flat lot can give, it is easy to imagine Dr. and Mrs. Leggett enjoying a great panorama of house-studded orchards and fields against the blue mountains of the coast range, two miles distant."

Thank you, Mr. Sturtevant. It was a fine trip through the Leggetts, if a paradox. The Leggetts

thought their future house would be traditional in style. They got exactly what they wanted—and it's modern, strictly modern. We wonder how many more of our readers will have this same thrilling experience?

AND now it's back to Florida to complete our survey of what the modern American home will be like. Astonishing how often we run into the same situation, no matter what part of the States we travel in. For here in Florida is one of the oldest house traditions. The Spanish settled it—they left their imprint, and so functional has the Spanish way of building for the semitropics been, that to this day we find new houses following in the paths of tradition. BUT—and it is a big but—not a slavish going back to the past, with its ornateness and fussy detail so out of key with today's living, but a simplified, clean-cut adaptation of the old. How well a good modern architect can retain what we like of the

old and combine with it the new concept of modern living, is exemplified in the Florida home of Dr. O. C. Campbell, shown below and opposite. It's clean, modern lines encompass not only good modern design, but is a cleverly worked out plan for two families. (Dr. and Mrs. Campbell's daughter and son-in-law with their three children share the house.)

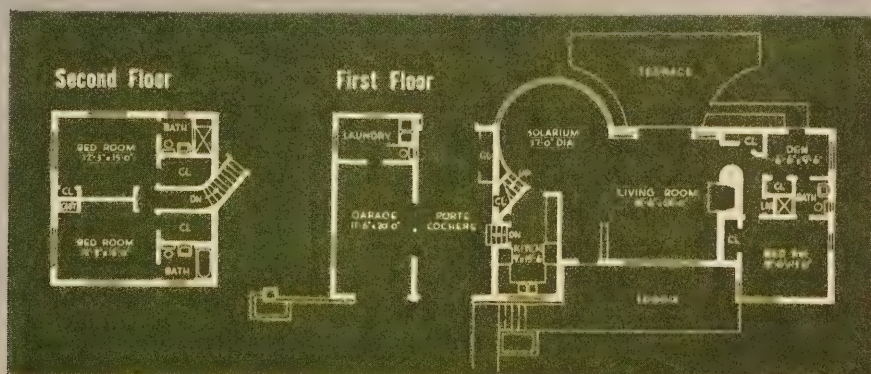
Twenty-eight specially treated termite-resisting piles support the house. Cross ventilation is provided for in every room. Stucco walls are a delicate peach color and roof a Bermuda type white tile "shingle." Apricot shutters highlight the apartment over the garage, which connects with the rest of the house by an inside circular stairway. Terrace and circular dining-room windows are shaded by a towering sugar pine tree and look out on a sleepy lagoon across the well-clipped terraced lawn. From the plan you will see that it is a rather small house actually, yet neither its exterior nor the rooms inside give one the feeling of its actual size, and the living areas equal those in far larger homes.



WHAT will the modern house be like? Your guess is as good as ours and as we said before we started this discussion, there definitely is no ONE answer. There can only be for each individual family their individual solution and it will be a modern American home if its plan reflects the modern way of life. Like the six depicted here, its facade may take many shapes, be constructed of many materials, yet if the way of life has been engineered into the plan in the first place, it will be modern in the very best sense of that word. But before closing, we would call your careful attention to outstanding factors in all six houses presented herewith. All of them are pre-war or wartime built with postwar living in mind. None will become outmoded or go "out of style" for they are not built around fashion, but from "with-in out." They are, in our opinion, as fine a selection for your own basic planning as has ever been presented, and because they are presented for this very purpose of starting you on your own basic thinking and planning for that modern home of your own, we conclude with an article we found sensible and stimulating.

ND MR. AND MRS. R. O. ANGLE, FORT LAUDERDALE, FLORIDA

SNYDER AND LOWRY, ARCHITECTS



They Have Post War Homes NOW!



CALIFORNIA



CALIFORNIA

PHOTOGRAPHS:

Quintard White
Fred Dapprich
Hedrich-Blessing
Charles H. Keller
Lyman W. Fisher
Leonard Delano
A. L. Francis



OREGON

ILLINOIS



MASSACHUSETTS



Nothing excites as much as the catch phrase promising better things ahead. We Americans are particularly susceptible to its charm. Yet, under the hypnotic spell of present prophets our common sense becomes blurred to what we know are reasonable future realities. For months now, we've been exposed to the glowing term—Postwar House. Words, words, and more words have fed predictions of this wonder home that will be ours. From all sides come the fantastic dream children of super-imaginative designers. We reel under their impact. Perhaps in some future time a new generation will have such houses, but being realistic, we've tried to sift out of these wild dreams those things we can actually incorporate into the house we'll want to build and live in ourselves.

What will that new house look like? How much better will be the equipment? Well, right here are fine previews of postwar houses! They're prewar; but in their important essentials they're actually *postwar*! The plans are good. Materials were used in the most economical manner. They offer good living without resorting to the fantastic. The excitement promised in our future dwellings is right here in these houses. Glass "walls," solar and radiant heating; dry walls; plastics and plywood; flexible partitions: all are there—not in every house to be sure, but each one has something to offer. Here, then, are realistic guides to your future home. The good that went before has been adapted to modern life, the hopes of the future are part of their makeup—these are rightful bearers of the title—Postwar Houses!



Natural plywood contrasts smartly with deep blue cement floor of dining area. Note one-step proximity to the patio



Data: Margaret Hayden Rector

Extention of Ceiling and brick wall beyond windows gives pleasing effect of passing from interior to exterior without interruption

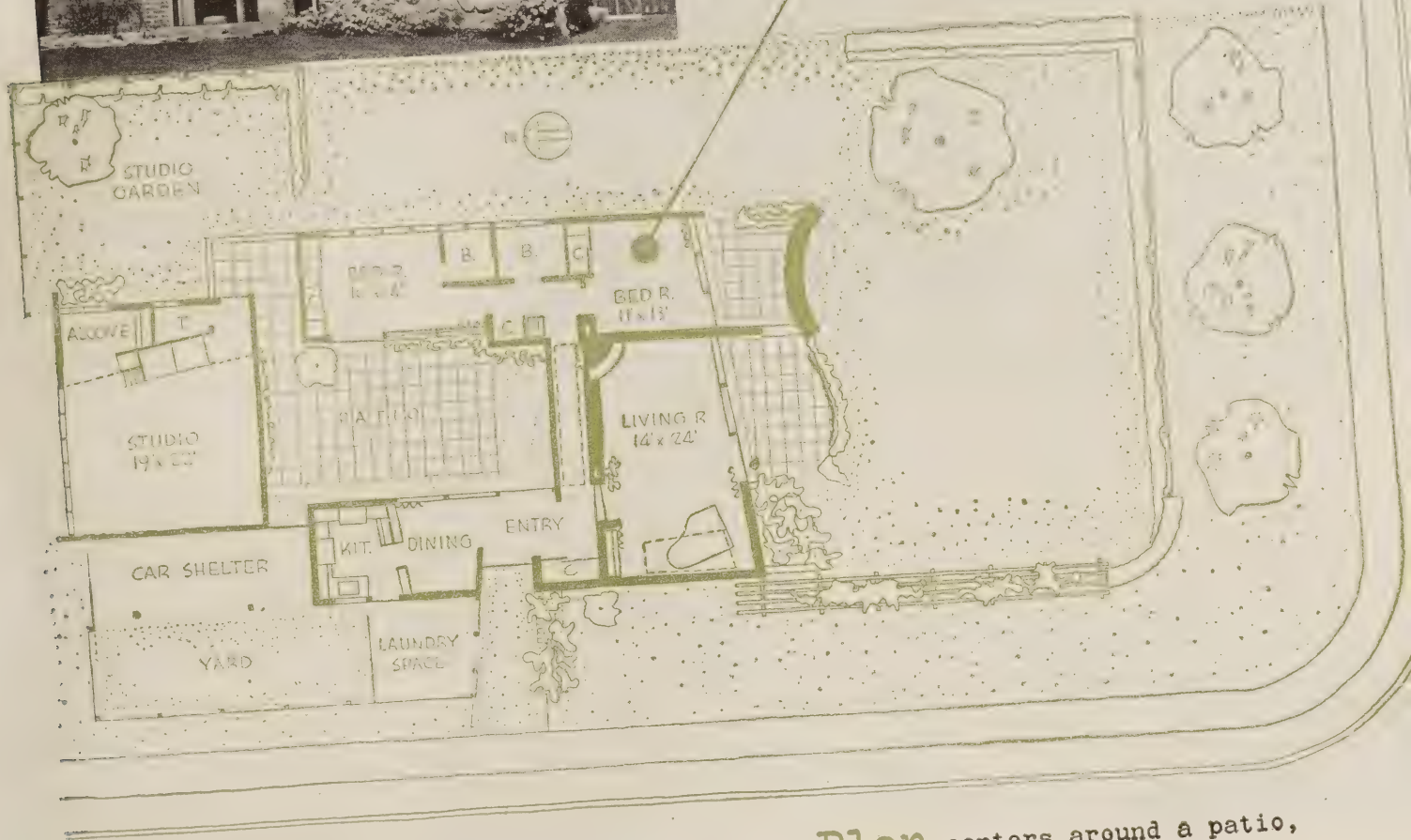
Sun-maximum windows.

The room on a sunny day is rivaled only by its converse, the fascination of a rainy day...the water beats across the high windows and offers the titillating thrill of being in a rain storm and yet not getting wet

\$6,000



Bedroom is half-shielded with rounded fieldstone wall and a terrace of its own



Plan centers around a patio, easily accessible from every room and a private enclosure for year-round outdoor living

Copper hood over fireplace, hand hammered to minimize buckling. Smallness of rooms overcome by glass "walls" and floor color extending to outdoor patio. Earthy materials, earthy colors harmonize with sage chaparral of California mountains

WORTH OF SUNSHINE FOR
PAINTER MILFORD ZORNES' FAMILY
 CARL B. TROEDSSON, ARCHITECT ... CALIFORNIA



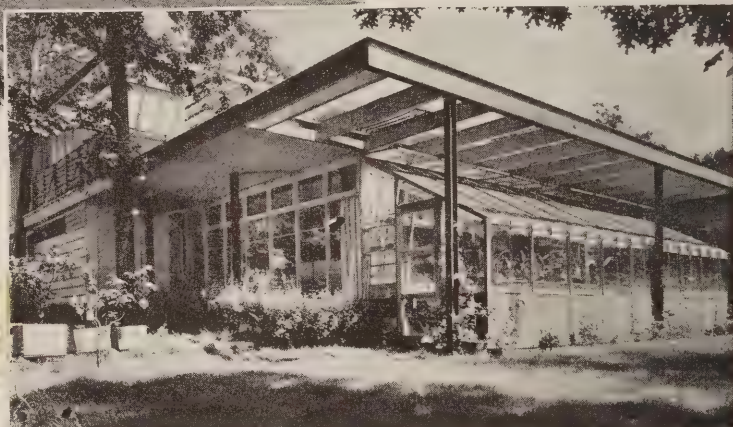
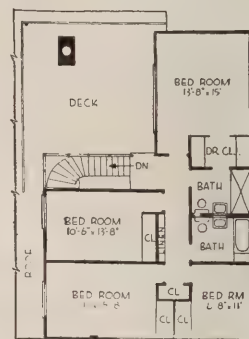
Black Masonite walls with glass shower wall, bound in copper, yellow linoleum floor in one bath room...children's bath, Johns-Manville Flexboard walls, red linoleum floor

Glass partition
separates entrance from dining
end of living room. Exposed
steel beam encased in copper

Family hobby can
be viewed from any part
of living room

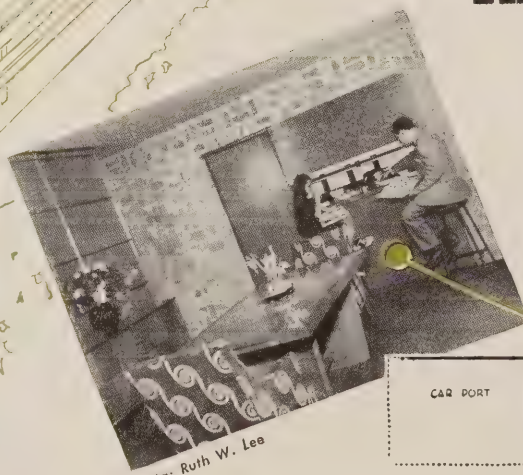
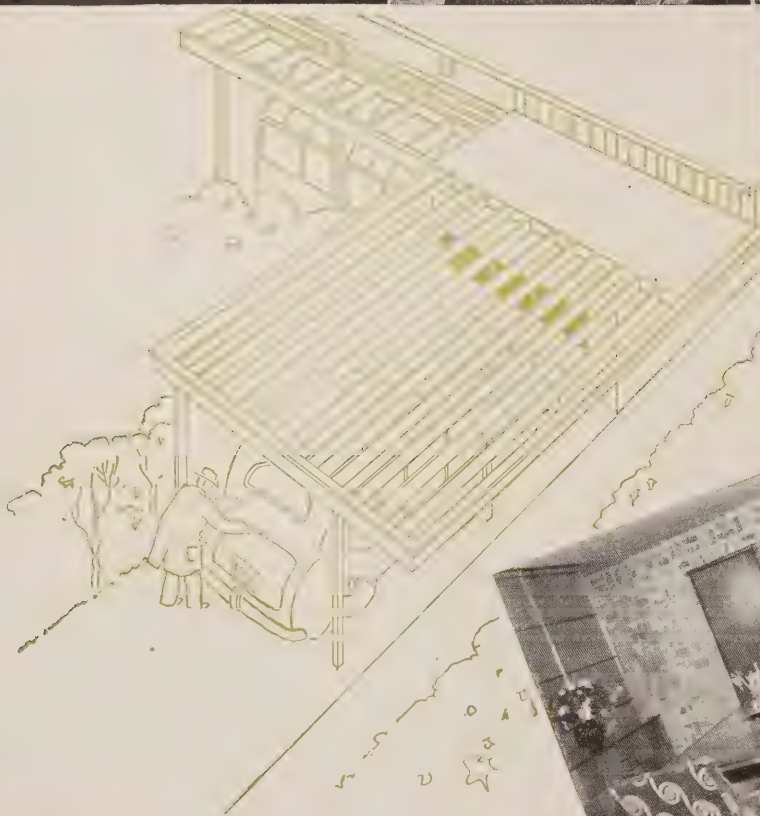
Modern construction materials used
functionally become decorative.
Exterior of common brick, checker-
board style, for first floor. Cypress
vertical board and battens for sec-
ond story. Exposed steel H-beams,
deep blue. Entrance doors frosted
rough glass, bound in copper, set
in cedar frame

Aluminum venetian blinds screen
breakfast bar . . . interior walls,
checkerboard common brick, ma-
hogany plywood, natural pine . . .
steel casements . . . Insulite ceilings

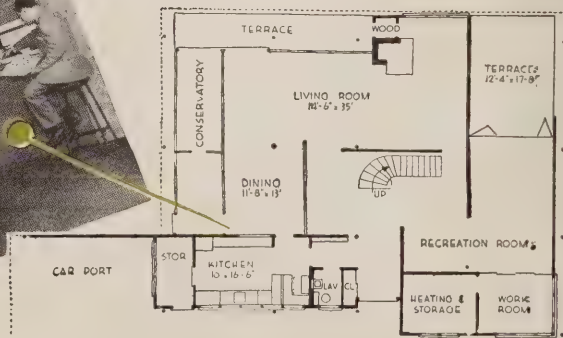


ILLINOIS HOME OF

MR. AND MRS. LEWIS M. ABRAHMS
BERTRAND GOLDBERG, ARCHITECT



Data: Ruth W. Lee



Data: W. Clifford Harvey



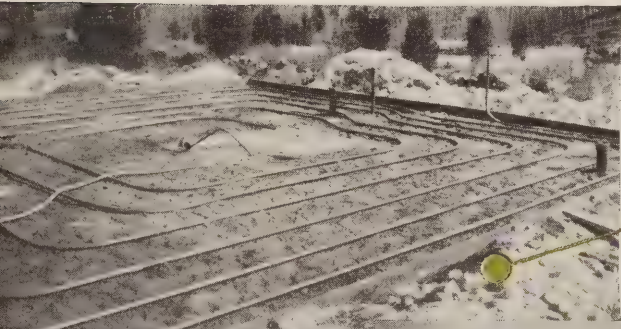
POST WAR

LIVING IN NEW ENGLAND

First view on entering this \$8000 house is luxurious 28 ft. living room window



Around great central fireplace
bookcase-lined stairway
serves dual purpose as
entrance hall and library wall



Floors become radiators, transmit
heat to you, not ceiling, with radiant
heating!



NOT



Coiled heating pipes in concrete slab under parquet floors and between ceiling joists



HOME OF
MR. & MRS. SAVILLE R. DAVIS
LINCOLN, MASSACHUSETTS





POSTWAR LIVING IN OREGON NOW

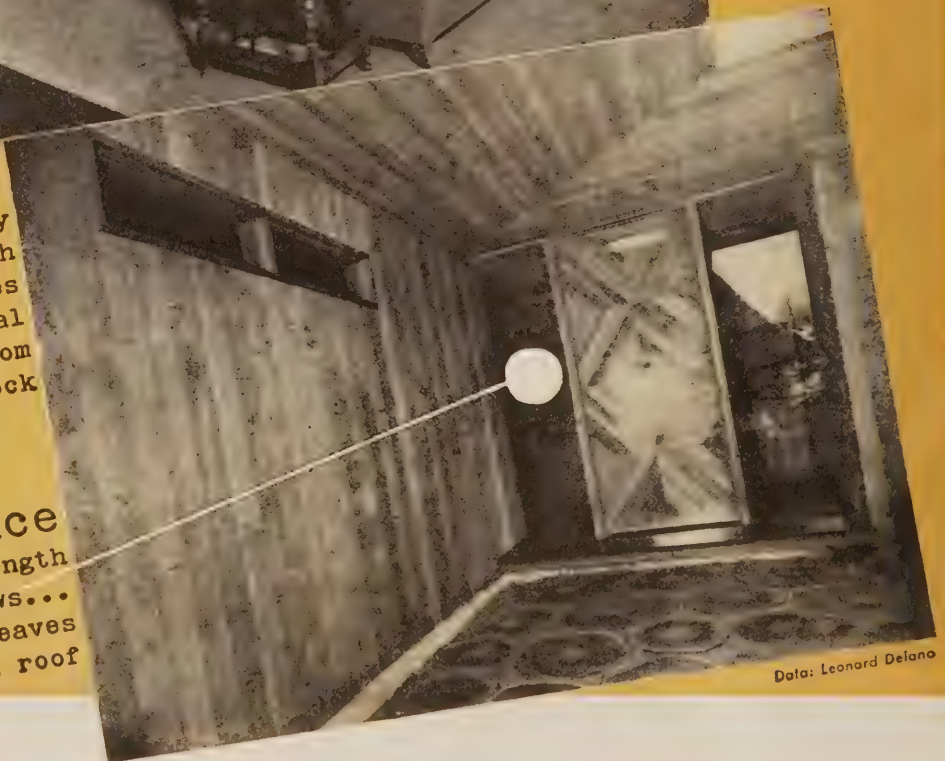
THOUGH LANDSCAPING AND FURNITURE MUST AWAIT WAR'S END

Home of
Mr. and Mrs. W. R. Coates,
Tillamook,
Oregon
Pietro Belluschi,
architect



Full length windows
look out over Netarts Bay
...ventilation through
louvres above and at sides
...interiors of natural
spruce...living room
ceiling hemlock

Court entrance
flanked by full length
plate glass windows...
heavy overhang at eaves
takes place of porch roof



Data: Leonard Delano



Natural spruce exterior

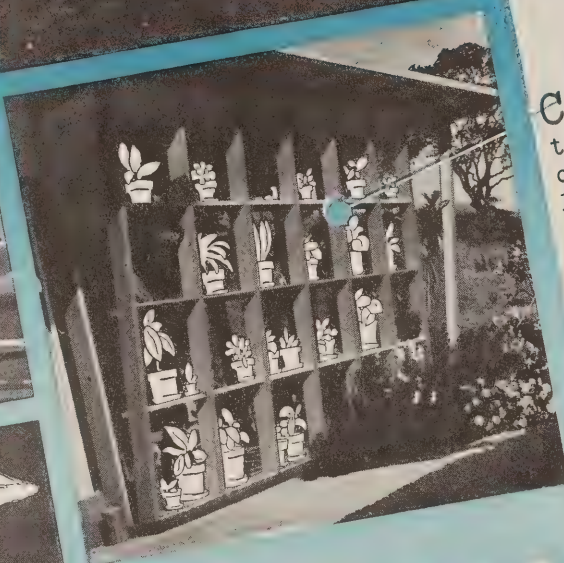
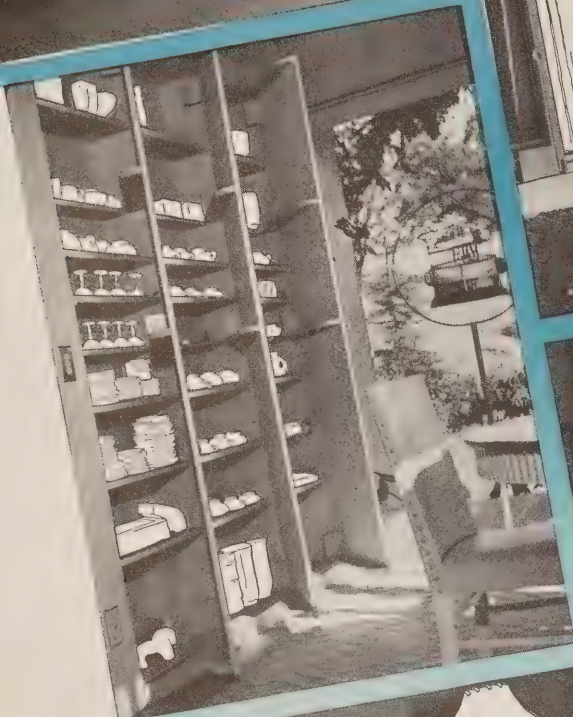
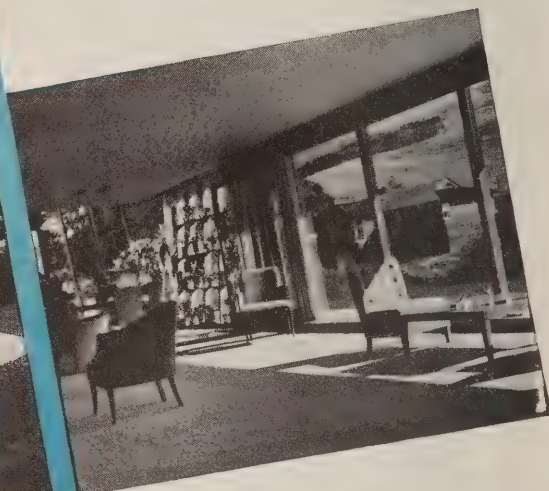
simple and straightforward, used
with imagination...court paved
with sawed cedar logs, spaces
between of mixed earth and
sawdust...Dutch door leads
to kitchen hallway



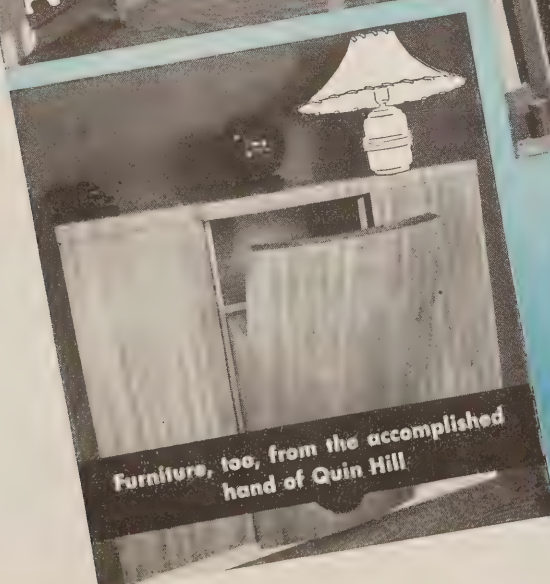
APPROACH TO A HOUSE FOR TOMORROW'S LIVING

Miles of rolling hills
seen through sliding plate glass kitchen
windows. Slanting fronts eliminate hardware

Solar Heating controlled
by 6 ft. overhang. Keeps out
summer sun; winter sun
floods interior until noon



Like stepping into
Conservatory,
these dining area walls
of slanting glass
lined with potted plants



Furniture, too, from the accomplished
hand of Quin Hill

**STREAMLINED
WITHOUT USUAL CLEAMING**

MORAGA VALLEY HOME OF MR. & MRS.

A touch of the "Islands" given by bamboo effect of vertical siding and moon gate...roof, appearing flat, has enough slope for rain run-off...control of sun, pipes filled with water, imbedded in solid concrete foundation, and air, circulated in space above insulated double ceiling, warms in winter, cools in summer



Concealed heating unit behind curved wall in entrance hall

Skylights in dining room and hall for sky view and direct light



CHROMIUM!

DAVID B. HILL BY QUIN HILL

Data: A. L. Francis



Photographs, Leonard H. Delano

HOME OF LIEUTENANT AND MRS. JOHN PLATT, PORTLAND, OREGON

Pietro Belluschi, architect



SHOWN on these pages is, to our way of thinking, a house completely post-war in approach. We're certain that the home of Lieutenant and Mrs. John Platt, built just prior to Pearl Harbor, will definitely fit in with the American way of living when reconversion is no longer our main occupation. Blending with the wide open landscape about it, it wears an honest look, showing a straightforward use of materials and a plan completely in tune with efficient housekeeping. Call it what

Flexible planning extends living room into dining area or onto generous living porch

Curved wall

of dwarf cedar with indirect lighting in top adds spacious feel to entrance and living room

Wide overhang at eaves gives passage protection around entire garage wing





Room without walls is

provided by partially covered terrace. Natural knotty pine walls cut maintenance to minimum

Large picture windows

overlooking apple orchard form everchanging mural in living room

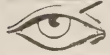
you will—Modern or Contemporary—we say it's as American as Yankee Doodle!

Though low and rambling in appearance, the general layout is most compact and workable. A surprise element is the suite of two rooms plus bath on the second floor. Knotty pine boards used in the rough cover most of the exterior; the structural members, exposed for decorative purpose on the porch, are fir. In fact, an intelligent use of various woods is one of the most outstanding features of the house. Natural birch on the living room walls and oak block floor with a ceiling combining inserts of hemlock and spruce show the architect's talent in the use of native woods. To add a greater feeling of spaciousness to living room and entrance hall, a low curved partition of dwarf cedar was used between the two areas. Its top is hollowed out for indirect lighting. Because the house has no basement, a concrete slab forms the foundation. A compact gas-fired boiler and heating unit were therefore placed in the attic.





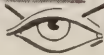
Children's play area visible from oversized windows



Large doors simplify supervision from kitchen



Mother built protective fence in nursery door



House with the "Extra Eyes"

a Mother Needs



Photographs by author

THE BERKELEY, CALIFORNIA HOME OF LIEUTENANT AND MRS. G. A. McCORMACK

Roger Sturtevant

TIME was when boats played a major part in the future plans of the young G. A. McCormacks. A boat would be their home—there'd be a galley instead of a kitchen, compact bunks instead of beds and a sailor's carefree life on the bounding main! Then complications set in—complications in the form of one small son and another child on the way. After much argument pro and con, shelter on dry land seemed the more logical place to raise a family. A seagoing life would just have to wait. The "right" piece of property was soon acquired and plans zoomed ahead for their new home. Out came Mrs. McCormack's scrapbook of clippings, and ideas started popping in all directions. First of all, she wanted a house that would be easy to maintain. Any mother with a young brood will sympathize here. Again, it shouldn't be too pretentious but in keeping with their few, but carefully selected possessions. A wide sweep of windows overlooking the children's play area would allow mother to keep one eye on their actions and the other on her routine household tasks. The children's room would be a combination bedroom-playroom opening onto the back garden and situated for direct access from the garden to the bathroom—a good idea to keep newly house-

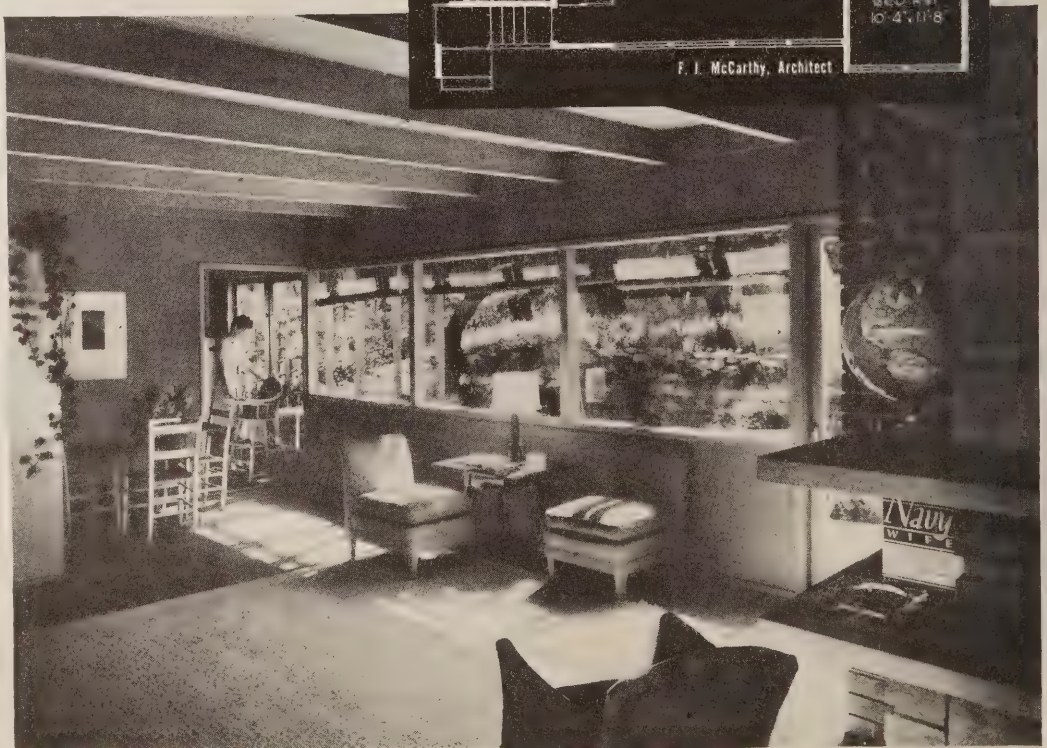
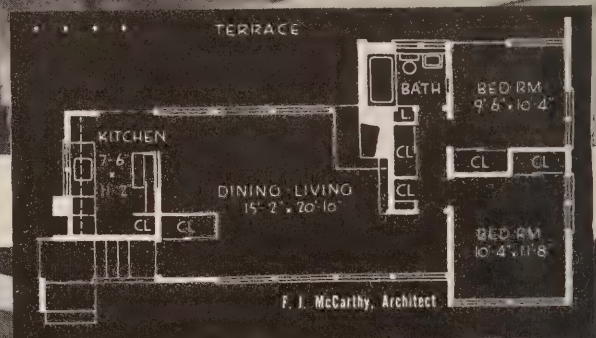
broken children from constantly trooping through the house. For Mr. McCormack, an artist by profession, there had to be north light in the living room. One corner was to be for his easel and drawing desk. It was amazing how quickly the various parts of this domestic jigsaw puzzle fitted into a compact whole. Soon nothing was lacking but the services of a competent architect and the necessary financing to start the ball rolling.

A little setback occurred when the powers who control the realm of home financing decided that the design itself was too extreme. This was a bitter pill to swallow, though the period of depression was not too long lived—Architect F. J. McCarthy saw to that. His skill in providing maximum space with style on a minimum budget was just what the McCormacks needed. His keenness in keeping track of local conditions in a rapidly changing materials market insured completion of the job. The exterior design of the house, under his guidance, was a vast improvement over the original sketches. They were completely acceptable to financing agents. Originally the mischief-preventing panorama of the children at play was to have been seen through double hung sash. Mr. McCarthy's window walls of glass set in the studding

Primarily designed for easy supervision of children, large windows give a sense of spaciousness to living room far beyond its actual size

not only provided clearer vision but emphasized the horizontal lines of the living-room wing. Two casement openings in the front living room window wall and the door to the garden provide the necessary cross ventilation. The only compromise in design was the abandonment of the architect's desire for floor-to-ceiling sash overlooking the garden in favor of wainscot high sash. Breakage danger to the children was the reason for this. A built-in coat cabinet by the entrance door screens the dining area and gives partial privacy to most of the living room. A final touch toward giving unity to the house, terrace, and garden was the extension of the corner fireplace as a brick veneer wall. While the house was in the process of erection, all sorts of things began popping. Electrical materials were purchased one day before drastic priorities came into being. Then the new baby arrived—another boy. Shortly after, Mr. McCormack became Lieutenant McCormack of the U. S. Navy and was off to the seven seas. Then Mr. McCarthy, the architect, disappeared into the wilds of the Amazon on a government mission.

Mr. McCormack was in residence long enough to enjoy the new house and share his wife's amusement over the politely shocked attitude with which guests greeted the interior color scheme. Vivid blue had been used on the living room walls and ceiling as the most satisfying background for their collection of pictures and prints. The bright green walls of the master bedroom were chosen just for fun. At a very small cost and with no tedious hemming, a brilliant effect was achieved by framing the windows in red plaid yard goods and covering the bedside lamps and footstool with the same material. A white chenille bedspread, which echoes the white ceiling, covers two cot spring mattresses. These will be used for the boy's double-decker bunks when they outgrow their cribs. The McCormacks never want more than a minimum of furniture and that minimum is pretty definitely set as a postwar project. In the meantime Mrs. McCormack busies herself with gay and amusing additions of her own handiwork. Her most brilliant achievement to date is the construction of a reading table made out of a broken-down nursery table, an extra piece of board, and a can of red paint. She, too, tackled the building of the brick terrace, a major accomplishment in itself. To fence baby in, a redwood barricade at the playroom door was built, another product of her ingenuity. And so it goes, Mrs. McCormack is not one to sit and sigh. Armed with hammer and saw, rake or shovel, she finds new worlds to conquer.

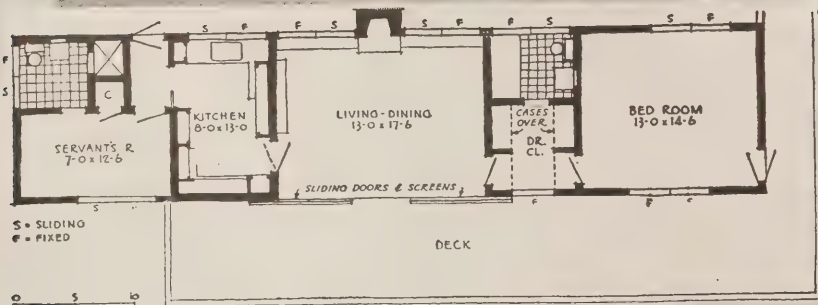


Vacation House with Divided Views

THERE was a time—and not so long ago either—when the average vacation house was a pretty haphazard bit of planning. To be sure, escape houses were just places to “rough” it in but, in so many cases, interpretation of the pioneering spirit resulted in a sloppiness of design, a complete lack of dignity in appearance. Mother roughed it all right! Vacation meant a continuation of her daily routine without any of the conveniences of her year round house. She was not without blame from this score however. Remember well the decorations and furnishing of the average “escape” house if you want a good healthy case of the shudders. Mother was largely to blame for this. For years she’d been carefully hoarding in the attic discarded oddities for that future summer home. Victorian horrors, bursting at their horsehair seams, uncomfortable to be sure but really, in her opinion, too well-made to be thrown out. Then, too, those gaudy oil chandeliers, so flamboyant and gay, reminiscent of the Amazonian circus ladies who hung by their toes from the big top. Every attic had at least two of these “horrors,” discarded when gas was piped in.



*Being but one-room deep,
every room takes full
advantage of magnificent
views to north and south.
Sliding windows and doors
let in fragrance of orchards
as well as mountain views.
Wide spreading branches
form natural ceiling and
provide welcome shade for
nearby living terrace*



VACATION HOME OF MR. FRANK BELCHER IN SARATOGA, CALIF.

WILLIAM WILSON WURSTER, ARCHITECT

There were barrels of odd pieces of china and glassware, heavy walnut beds, carved to the teeth and just exuding "elegance." Oh, there were hundreds of such worn-out pieces zealously guarded by mother, awaiting the day when the horse-drawn van would groaningly start in the direction of that new summer house. Then came the squeezing and crowding to fit them into the unyielding rooms, the disappointments and the unhappy compromises made in order to keep peace in the family. Such was the average vacation house in the not too distant past, a makeshift affair at best and certainly nothing to dream about for the future.

In contrast, the Frank Belcher vacation house in Saratoga, California, with its clean straight lines and streamlined plan, is an inspiration for all those who aspire to a new escape house after the war. Not one iota of window dressing can be found in its make-up. Instead of expensive terracing with its resulting retaining walls and fill, a wide uncovered porch has been built on two sides. This extends the usable floor area of the house and also acts as entrance way for the main approach. Torn between two magnificent views, the architect and owner made no compromise. The house was designed and placed to take

(Continued on page 127)



Photographs by Roger Sturtevant

Open house for two redwood framed landscapes!



Enormous sliding doors and windows convert living room into deep loggia and even smaller windows are "picture windows." Flush horizontal redwood boards used on all inside walls give feeling of unity throughout entire house. Dark green patterned linen and green painted floor relieves and "cools" redwood interiors.







Modern House in the Woods

IN THE midst of its three acres of towering greenery this modern, one-story house refutes completely the belief that contemporary design must, to be successful, be harsh and austere in appearance. There's warmth about its natural cypress and stone exterior; its lines enhance the vertical drama of surrounding trees. In other words, it is completely "right" both as to appearance and function. For, like most successful houses, the one planned by Dr. Raymond had a definite purpose. Its owner had recently come from California; he had been tremendously affected and impressed by much of the fine modern work there. He was also the owner of a number of lovely Chinese *objets d'art*. His new home must not only express his philosophy of living; it must, too, prove a suitable background for the modern Chinese design he favored. Last, but not least, it must fit unobtrusively into its natural background . . . an integral part of the surrounding rustic landscape.

His architect, Herbert Banse, was in complete accord with these specifications. Both he and the owner realized the importance of large picture windows in such a setting. By their use the comforting coolness, the exciting play of light and shadow reflected through swaying branches could be captured and brought into each interior. The plan itself is a masterpiece of openness and flexibility. There's a continuous flow of space in the living areas, uninterrupted by walls and partitions. Looking through the wide expanse of glass it is difficult to judge where house ends and outdoors begins. No wonder Mrs. Raymond is one of its most



Photographs by Nowell Ward

Inviting the surrounding landscape into each and every room, the low-eaved Albert L. Raymond home at Northfield, Illinois, reflects the owners' philosophy of gracious living

Ruth W. Lee



windows from sun and rain. House foundations are of poured concrete and are a continuous part of the concrete slab resting under each floor. This guarantees against vermin and mold. Concrete joists support the house. Over the living-room floor is carpeting of natural Chinese grass matting in geometric weave. The floors in the rest of the living areas are of rectangular cork tile laid in herringbone pattern. The bedroom wing has teakwood floors with hand pegs while the kitchen and pantry have tile-patterned linoleum. Colors and textures for all floors not only suit the outdoor feeling of each room, but they're also practical and easily kept clean. Mrs. Raymond is particu-

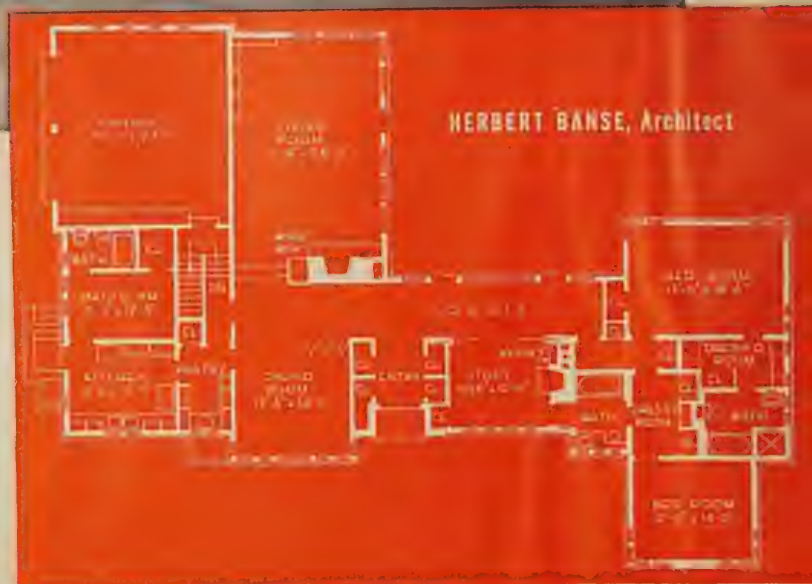
(Continued on page 121)

Convenient to master bedroom are two compact dressing rooms with built-in drawers and closets galore



Loggia with floor-to-ceiling windows extends from living room to bedroom wing—there are folding doors which readily close off a part of the area to form an emergency guest room

enthusiastic rooters. Even in its present condition with much of the furnishings still in the process of being planned, there's a great amount of warmth and livability about it. A wise choice of natural cypress boards, laid vertically, plus the soft warmth of weather-edge Fondulac stone add greatly to the general effectiveness of its exterior. A recessed door of pickled oak at the main entrance opens into a loggia between walls of storage closets. On the west side of the house, windows are all wood casements with built-in storm sash in aluminum frames. These frames are an integral part of the windows and are easily opened by a crane-operated arm. Adding to the functional plan of the windows are the roll screens which pull down like shades. This skilled planning eliminates all the labor of changing storm sash and screens each season. The wide eaves further protect the



With an Eye to the Future

HOME OF DR. AND MRS. JAMES L. McPHERSON
SANTA MONICA CANYON, CALIFORNIA



Ethel McCall Head

Photographs by Maynard L. Parker

THERE should be more home planners like young Dr. and Mrs. McPherson. When building their modern redwood house in Santa Monica Canyon, California, they constantly kept before them sad experiences they'd heard about. Many, many homes are built without a thought to future expansion. This couple was determined that their house would gracefully and logically take enlargement in its stride. With architect Edla Muir, plans were studied carefully with an eye to future needs. The result holds bright promise. When the need arises, one, two, and even three new rooms will fit snugly into the basic plan without disturbing anything already built. There'll be no costly structural changes for the McPhersons! Just how did they do it? Well, for instance, flat

roofs are easily adaptable to future changes. So, flat sun decks on the second floor will make, at some future day, room for three bedrooms. The upstairs hall was planned to accommodate these new rooms as conveniently as it does the present bedrooms. Easy, isn't it, if you think far enough ahead. Now let's study some other common sense features.

On the first floor, the dining room is called a combination room for the present. A charming, pleasant room it is, too, overlooking the garden. Right next to the kitchen mother can keep an eye on little daughter when the room is used as a playroom. Perhaps it's strange to find a bath next to this room, but it's placed there with an eye to the future, too. The bath will then serve a guest room when a new wing is added. A



Outdoor meals are served on the terrace against covered redwood passage leading to dark room



private hall will be created between dining room and bath leading to new guest room. Another economical trick and a great space saver was the installation of laundry as part of kitchen. On Monday mornings, doors are opened to reveal washing machine, tub, and mangle. Just another step saver while keeping an eye on baby in the next room. A covered passage just outside the "laundry" leads to a door opening into the dark room, where photographic paraphernalia are neatly housed.

There's a great deal of privacy in the McPherson house as it now stands. Both living room and combination room look out through floor-to-ceiling glass areas onto a tree-encircled lawn. Living-room fireplace is of whitewashed brick, completely simple and effective in design. Flank-



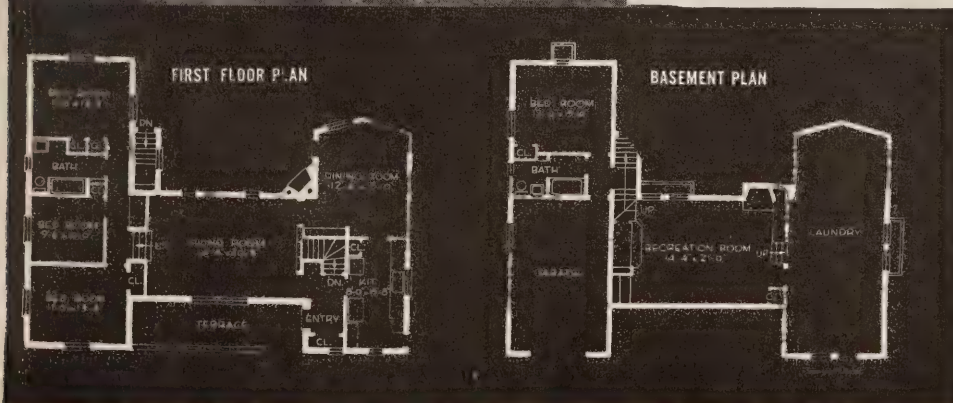
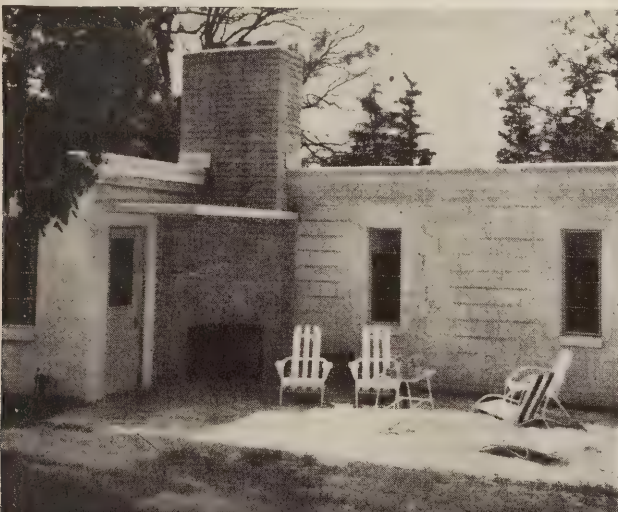
Large French doors bring garden into cool uncluttered interiors. White walls and chartreuse ceilings add cool, airy look to interiors overlooking rear garden

ing bookcases accent the whiteness of the brick wall as do twin brackets overflowing with clusters of green foliage. The other walls in this room are covered with grass cloth. To enhance the cool, airy quality of the interior, ceilings have been painted a pale chartreuse. Woven Chinese matting was used for bookcase backing. An off-white rug covers this orderly, uncluttered room. The same color scheme runs into the present combination room. Tropical furniture in this room and draperies with leaf designs give a South Sea Island atmosphere. Most compact in arrangement, we find a modern house that reduces household drudgery to a zero, completely satisfies its owners for the present, and yet is ready for whatever the future may hold. What more could one ask?



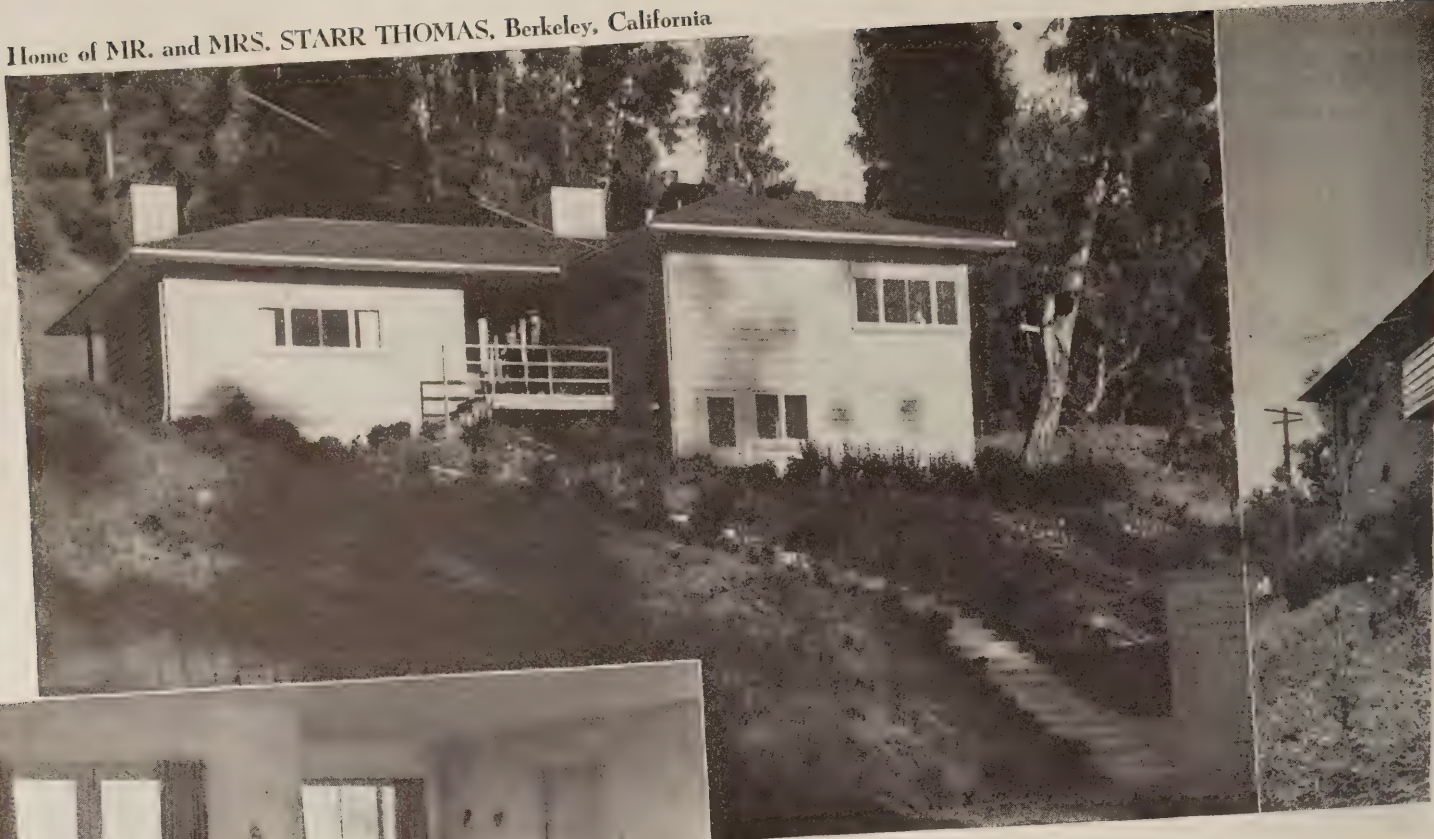
4 Bedrooms Plus—in Modern Iowa Home!

MANY who yearn for a one-story house, a house that will nestle comfortably into the natural grading of its lot, should gain a good deal of hope and inspiration from this concrete block home. For, while it gives the first impression of being on one level, in reality it is a two-story house which includes in its make-up that requisite of most average-sized families—four bedrooms. Much credit for this optical illusion and compact design goes to the architect, Charles Altfillisch. The floor plans are definitely not stereotyped; a great deal of interest has been added by varying floor levels. An amazing feature of the entire design is that the feeling of a rambling plan has been obtained on a lot of average width. Its exterior is a combination of concrete block and coursed ashlar. Simplified ornament, used as a frieze, does much to “dress up” the front elevation. Through a small entrance hall one enters directly into the well-proportioned living room and workable kitchen. Down a short flight of stairs we find the recreation room. Even larger than the living room, it has a fireplace of its own. A surprising feature of the lower plan is its bedroom-bath suite with three separate means of entrance. The other three bedrooms are reached by means of a short flight of stairs at one end of the living room. A garage and an interestingly-shaped terrace have also been included. There are two terraces, one in front and one in back, the latter with an outdoor fireplace for outdoor eating. All floors are of concrete—the living room carpet-covered, the remaining rooms finished with asphalt tile flooring.



Built on a lot of average width, the Deborah, Iowa home of Mr. and Mrs. Roy E. Carlson has many features only found in houses of much larger size. There's plenty of charm in its white, painted concrete exterior, and ideas aplenty for home planners faced with getting the seemingly impossible under one roof

Home of MR. and MRS. STARR THOMAS, Berkeley, California



These equally charming dining alcoves in two modern houses prove that a modern exterior need not influence home decoration

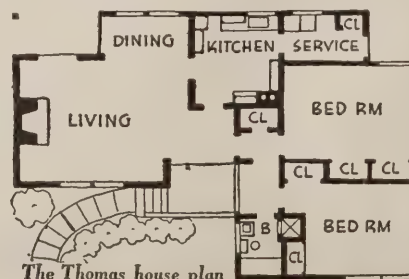
DON'T BE AFRAID

FRANCIS JOSEPH MCCARTHY,
designer of both houses

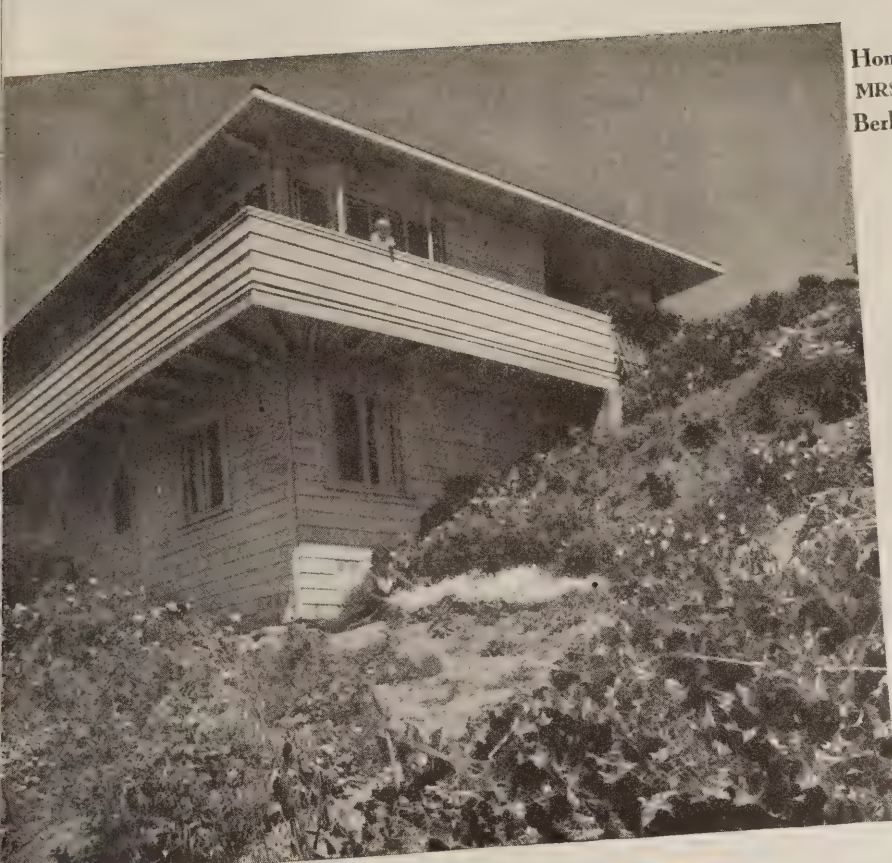
"OF COURSE, I'd love a modern house—but I also love period furniture. Naturally the two could never mix." How often have we heard this plaint—how often have we made the same answer. Nonsense, we say, modern and tradition can marry, and what's more, in fairy tale tradition, they likewise can live happily ever after.

Let's take as example these two modern houses built on adjoining lots in Berkeley, California. Architecturally their design and details are strictly modern—yet one has been furnished in Eighteenth Century style while for the other interiors up-to-the-minute pieces were chosen. Both are successful; both are tremendously attractive and homelike in appearance. In each case, the modern background is used to enhance the inherent beauty of each individual piece. Simplicity is the keynote of the interior throughout.

In the home of Mrs. Olga Clark we find modern home furnishings used with extremely good taste. To give a feeling of space, the architect has made the living room and dining room one, with a wall buttress marking the division. Rust colored rugs are on the floor. The sofa and large matching



The Thomas house plan



Home of
MRS. OLGA CLARK,
Berkeley, California

Roger Sturtevant photographs

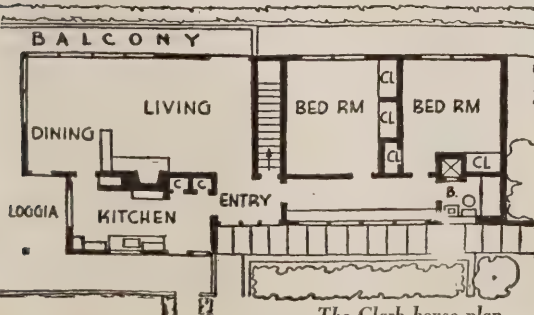
OF MODERN ARCHITECTURE

HELEN BELL GRADY

Living rooms in Thomas and Clark homes are different yet distinguished

chair are covered in a rough woven fabric in soft brick tones. Most of the furniture is of bleached wood. Other color accents in the room are white, mustard and rust. A white Carrera glass mantel acts as a restful focal point on the end wall.

Mrs. Starr Thomas, with the help of Mrs. Carol Kicchler decorator, selected period furniture for her home. She was happy to discover that the simple wall areas silhouetted beautifully the lines of each piece. Walls of the living-dining room are an off white tone. The rug is platinum beige and yellow casement cloth draperies hang at each window. The low sofa is covered in bamboo pattern glazed chintz in soft green. Each color was carefully selected to bring out the rich brown tones of the mahogany furniture. We are happy to present these very interesting contrasts in decoration—they prove our point completely.



Radiant Heating Will Give Us Healthier Homes



says L. F. Rains
President
A. M. Byers Co.

RADIANT heating was just getting its start when war put a stop to home building. However, about 500 American homes are experiencing the advantages of this type of heat. In these homes, there are no hot or cold spots or drafts. In every room you may enjoy fresh, pleasant warmth, the same glow you feel in the direct rays of the sun on a fine spring day. This warmth comes from ceiling, walls or floor areas, moderately heated by concealed pipes carrying hot water. Many of these owners believe that this even temperature and absence of drafts reduces the number of colds in the family and minimizes cleaning worries, because warm walls have less tendency to collect dirt. They find it much easier to decorate a home, too, for the absence of heating outlets leaves more useful wall and floor space.

**Presdwoods, Tested by War,
Will Contribute Greatly
To Future Home Design**



predicts
R. G. Wallace
Vice President,
Masonite Corp.

THE materials for your future home performed invaluable service on the nation's battle fronts. The war was a tough testing ground for the wide field of presdwoods. Their strength, economy and ease of fabrication for dies that stamped out bomber parts will play a big part in the construction of future homes. The same efficient insulating materials that kept military huts warm in Alaska and cool in the tropics will do the same for that house. Hard-boards, used for over 500 military purposes will give your home weather-tight exteriors and durable interiors.

GOOD MODERN

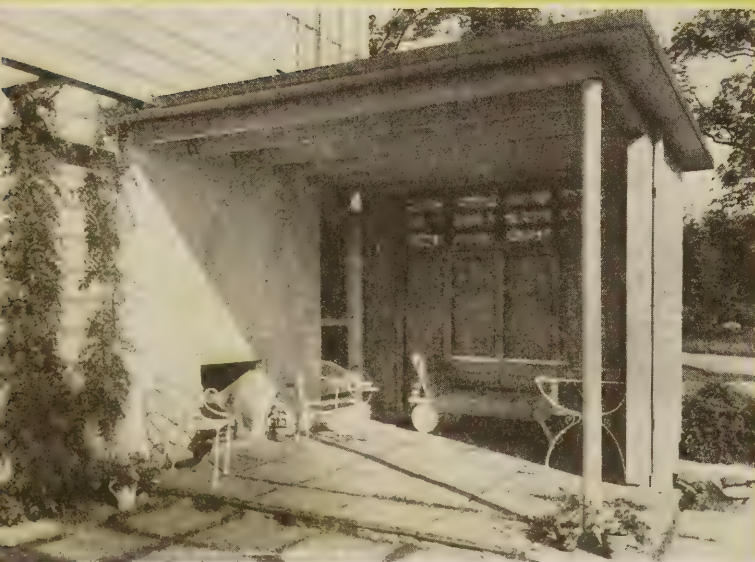


Photographs: George Van Ande



**WILLIAM J.
HENNESSEY**

SOMETHING old, something new—the old singsong phrase, usually accompanied by strains of Lohengrin, is just as apt when describing good modern design. Nothing lasting has ever been evolved which disregarded completely the good that went before. To overlook the advantages which our present age has to offer would be just as foolhardy. We feel that Architect Willis N. Mills, in designing his own home, has most cleverly combined the old with the new. Its lines are uniquely those of early New England; its use of material and planning are definitely contemporary. Instead of resorting to the tiny traditional windows, Mr. Mills logically opened up the walls to catch every square inch of the surrounding rolling hills. Partially covered





THE NEW CANAAN, CONNECTICUT HOME OF WILLIS NATHANIEL MILLS, ARCHITECT

Modern interiors in a house which happily looks forward but still retains the flavor of an early traditional home



Dual purpose study with its many ingenious built-ins . . . easily converted into comfortable guest room at short notice

and equipped with its own fireplace, the terrace affords comfortable outdoor living even when there's a definite fall tang in the air. This porch is directly accessible to the living room allowing an opportunity for outdoor dining.

The house itself, facing southeast, is of frame construction covered with gray painted, redwood boarding. Black mastic shingles cover the roof. Trim and steel sash are painted white for proper accent. The house plan expresses the collective and individual tastes of the Mills family. In order to entertain large numbers of people without any feeling of overcrowding, living and dining rooms were combined. Mrs. Mills has found this arrangement most successful for informal country life. Plaster walls have been painted a pale, warm gray; major accents are of deep red violet. Excellent working light is provided in the north studio where the architect-owner does most of his designing. Here built-ins keep everything shipshape and in place. This room is conveniently located off the main entrance hall, a fact providing much needed privacy for concentrated work. It also can be easily transformed into a guest room, complete with private adjoining lavatory. The three master bedrooms are located on the second floor where an extra large storage space has been wisely located. On the first floor, kitchen and laundry have been combined. The adjoining drying yard saves many steps for Mrs. Mills while a covered passage from the garage is a boon during inclement weather. Extra storage space has



Cupboards beneath glass brick dining room wall provide extra storage space



been provided in the garage by the addition of a few extra feet in width to a standard one-car area.

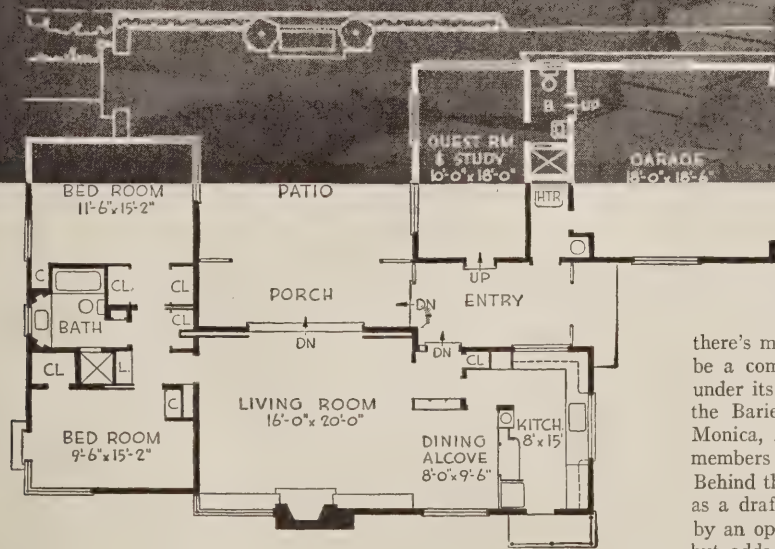
Another interesting and useful built-in feature is found when entering the front hall. Here, separating the hall from dining alcove, is a glass brick wall reaching to the ceiling, the lower portion, facing the dining room, taken up by a series of cupboards. There's storage room a-plenty for the linens and silver. A mighty handy item right where needed. In fact, space everywhere in this house plan has been carefully studied and used. The garage, for instance, is just a few feet wider than the average one-car type. The extra width allows for the built-in work bench with tool storage an integral part of its design. The master bedroom not only boasts its own fireplace, mighty snug on cold winter evenings, but also opens directly out onto a screened porch for summer sleeping. This room is not over large, yet the arrangement of windows and doors gives plenty of bed space for twin beds, an alcove at the fireplace and two large closets. Here's a compact plan which should satisfy those who are timid regarding the rambling house and its heating problems in locations where winters are apt to be pretty rigorous.



A boon to busy mothers is this slideaway drawer that fits snugly under the bed in boy's room without disturbing a trestle or track

Good Modern

Fred R. Dapprich



Ethel McCall Head

STICKS and stones alone don't make a house. No, there's more to it than that! To be thoroughly successful a house should be a complete reflection of the personalities and habits of those living under its roof. That's why the Barienbrock house is so outstanding—it is the Barienbrocks. Located within easy commuting distance from Santa Monica, it satisfies the great love of outdoor life shared by the three members of the household. There's a glimpse of the sea for good measure. Behind the garage is a guest suite that spends a great deal of time doubling as a drafting room. This wing is connected to the main L-shaped house by an open passage. A flat roof makes the transition not only convenient but adds to the attractiveness of the entrance. The passage leads also to the outdoor patio, saving much wear and tear on the principal rooms. It also helps keep groceries dry when bringing them from garage to kitchen. Living room and dining space are one and add much to the stature of the plan. A free standing partition with low cupboards and obscure glass panels above gives privacy to the dining end and forms convenient vestibule. Two bedrooms complete the house plan. They are both near a common bath and arranged with minimum hall area. In most rooms,

**THE HOME OF MR. AND MRS. FREDERIC BARIENBROCK
SANTA MONICA CANYON, CALIFORNIA
OWNER, ARCHITECT**



Simple floor-to-ceiling brick fireplace accents pale green wall tones in living room . . . end cabinets open between the kitchen and dining area



Built-in bunks with end closet save space for floor play area in son Robert's room . . . corner window on opposite wall gives ocean and cliff view



Comfortable beach chairs add a feeling of pleasant informality to the three-sided brick patio. The screened opening frames the attractive living room which can be seen beyond trellised porch

ceiling beams have been left exposed. An economical gesture, this actually adds great charm to each interior. Large glass sliding doors in the living room can be pushed aside and dramatically bring the gardens inside. A full-length screen keeps insects out of the room without obstructing the view. Cottons in gay colors add much to the cheer of interiors while straw matting helps keep the living room floor looking spick-and-span even though traffic from patio be heavy. This plan seems the perfect answer to the prayers of home planners with youngsters. Though small, there's plenty of elbowroom so that they aren't constantly under mother's feet. If there's a professional man in the family, then the separate room behind the garage can double for any number of purposes. It could be office or workshop. Too, what a godsend for grandma or grandpa, if either should spend a long vacation with the children. Mother, too, may eye it as a useful sewing room.

Many things about this house might make us wish we had one just like it but the distaff side will probably look to the kitchen first . . . and she would not be disappointed. The kitchen is compact and attractive. Besides all this, a storage wall separates the dining alcove from the kitchen. It includes a service opening for step-saving at meal time. Cupboards above make it possible to take chinaware out on the dining alcove side and replace it on the kitchen side.



Looking through the trellised entrance to covered porch . . . serving window from kitchen to dining room is step saver . . . convenient cupboards can be easily reached from either room



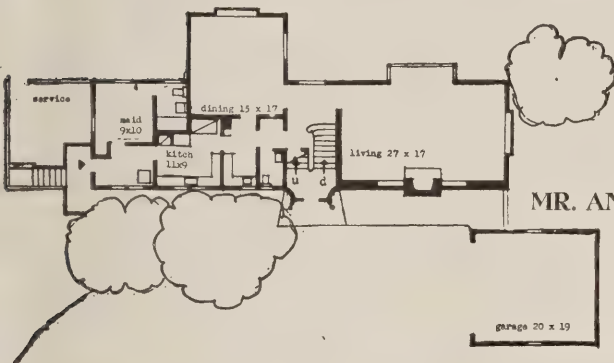
Photographs, Esther Born

DIGNIFIED BACKGROUND FOR INFORMAL LIVING

HOME OF
MR. AND MRS. HARRISON DIBBLEE, JR.

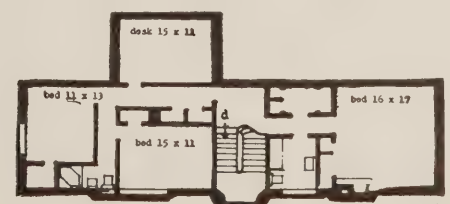
Marin County, California

HERVEY PARK CLARK,
Architect



HERE'S the stateliness and charm of Southern Colonial captured in a gray shingled house. Clever spotting of materials and details did the trick, and happy, indeed, is the result—perfect blend of tradition and modern living if ever we saw one.

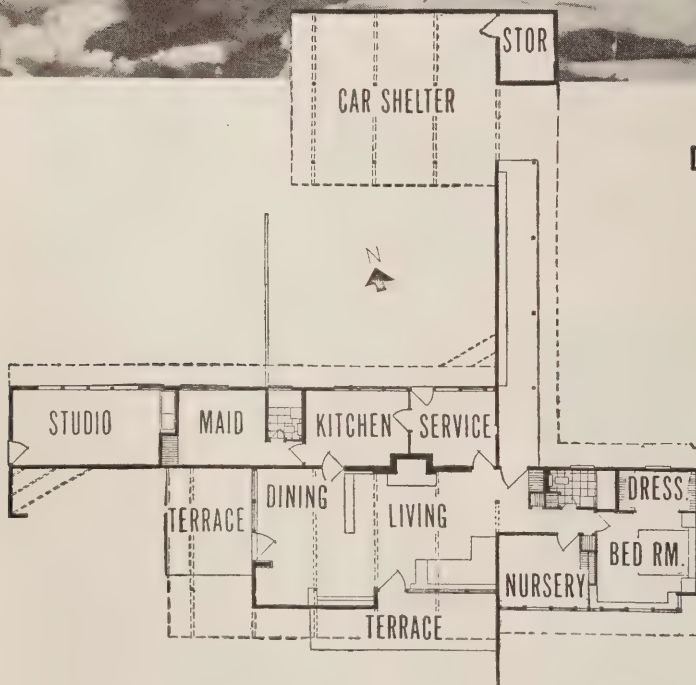
Confronting the architect was the problem of designing for a steep and heavily wooded piece of property a livable house complete with generous terraces and motor court. The results have been most ingenious and successful. Located as it is between the first and second floors, the main entrance solves the stair-climbing problem. From the motor court it's difficult to believe that the house contains seven generous-sized rooms because the first story is not all visible at this point. The general horizontal feel of the exterior walls acts as a perfect foil for the original vertical entrance detail. White accents, cleverly spotted throughout, add life and sparkle to the entire exterior. Inside we find the same restraint, the same simplicity and effective understatement. Walls are of soft pastel shades, trim white, and oak floors a dark, rich brown stain.



GOOD MODERN IN COLORADO



DEEP SHADOWS ADD DRAMA AND ACCENT TO THE LOW ONE-STORY HOME
OF J. A. BRAND AT LITTLETON, COLORADO



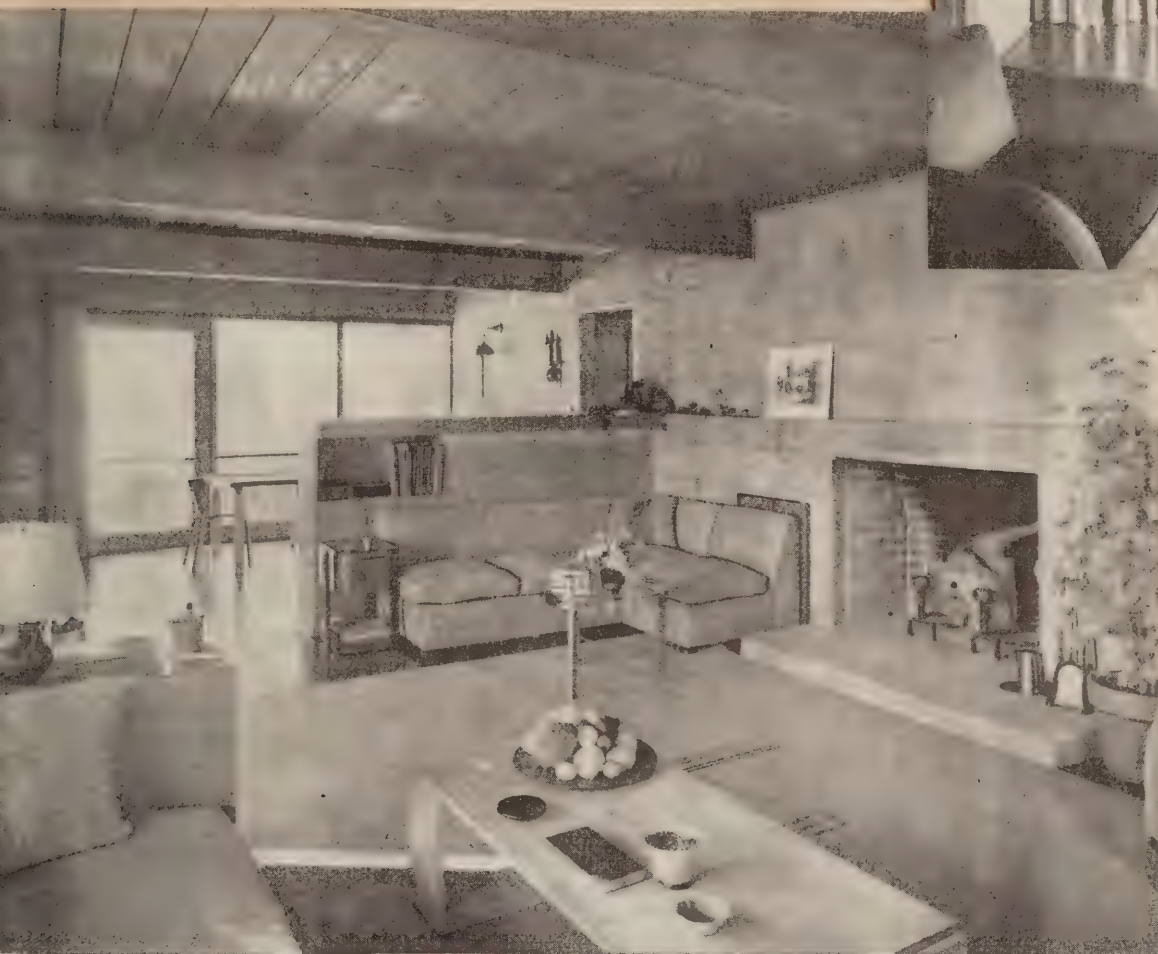
Architect Victor Hornbein's ingenious planning and individual methods of construction give unusual room arrangements and magnificent view of surrounding mountains to this small house

SIMPLICITY is the keynote of this one-story modern house located on the outskirts of Denver. Originally it was planned as a temporary home—a fact that can be seen in such unusual details as doors without trim and closets without doors. Yet, like many austere designs, there's beauty in its straightforwardness, a cleanliness of line, an uncluttered look about it both inside and out. Due to a system of construction developed by the architect, a certain delicacy results in many structural features. The flat, built-up roof with wide overhang has a thin, brittle quality about it that adds much to the direct beauty of the house line. The exterior is of natural beaded fir, laid vertically. This wood, used without finish on both exterior and interior walls, gives a unity to the whole and adds to the general feeling of spaciousness throughout. Windows are extremely large and in most cases fixed. The carefully thought-out roof overhang controls the amount of light and shade entering each room depending, of course, on the season. In this way, on cold winter days, rooms are flooded with much welcome sunlight. Throughout all rooms, floors are of asphalt tile laid over a concrete bed. Concrete block has been used without finish on the fireplace wall of living room and harmonizes perfectly with the asphalt of the floor. Cleverly placed built-in furniture adds much to the open, uncluttered look of the interiors. These have been successfully employed as fireplace groupings, at the large terrace windows, and to divide living from dining area. A low storage cabinet does the latter trick most ingeniously without giving a cut-off look to either room. Built-up beams with plywood cores add greatly to the informal, cabin atmosphere of the main rooms and blend

nicely into the fir plank ceilings. Furniture throughout is modern in feeling. It is comfortable and low and does wonders towards adding height and giving the rooms charm plus graciousness.

The house plan is well worth studying because it is entirely original in concept. A sleeping wing which includes nursery and master bedroom is guaran-

teed complete privacy by the jutting wall at end of terrace. Because of this, walls in these rooms, facing south, are composed almost entirely of glass. The studio with its ample share of north light is separated from rest of house and has an outside entrance of its own. Approach to car shelter and storage room is by means of a conveniently located covered walk.



Oriental yet modern effect of diffusing glass screen between living room and bedroom passage

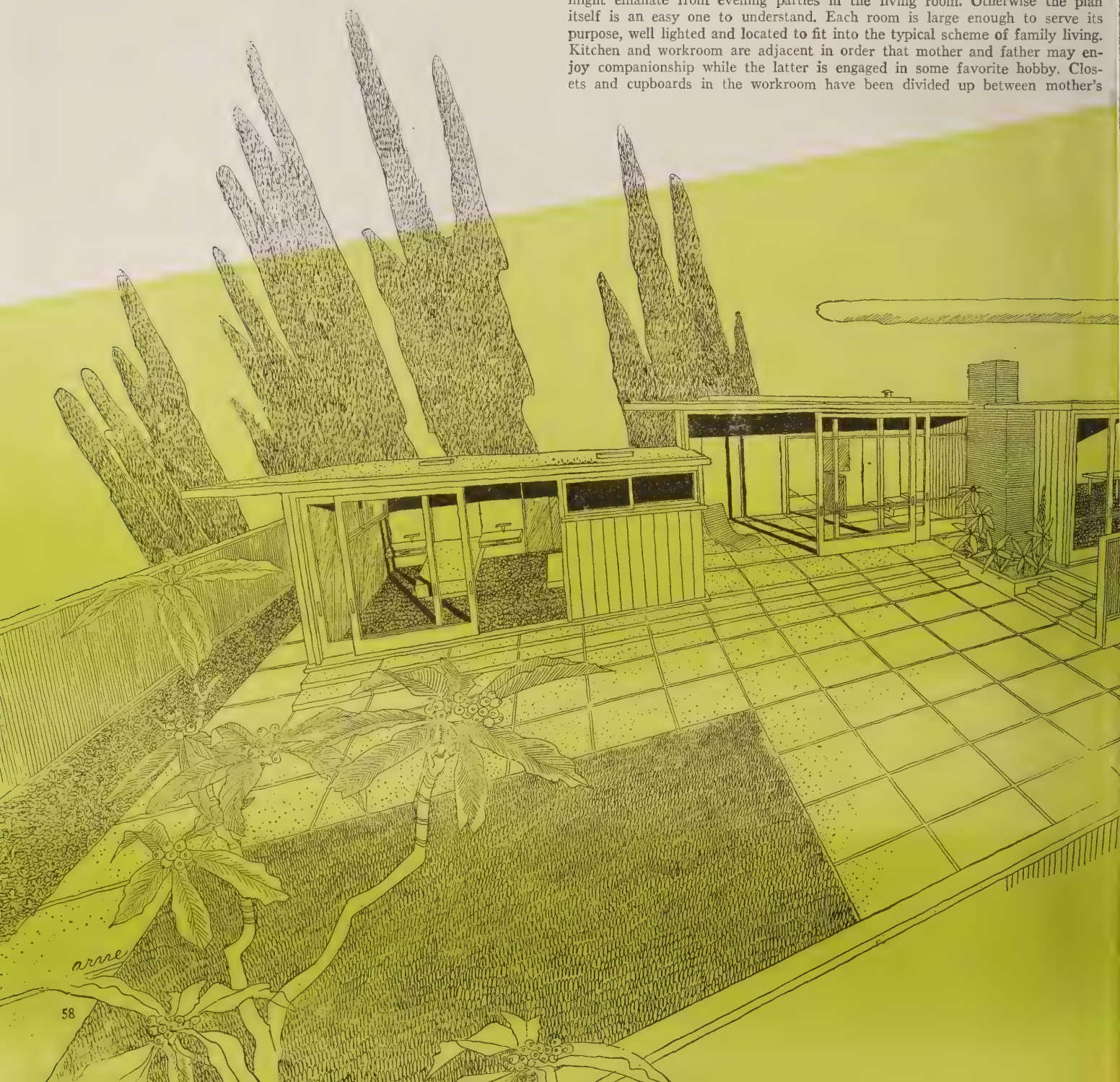
Surrounding prairie and mountains become part of living panorama as seen through glass picture walls of combination living and dining room

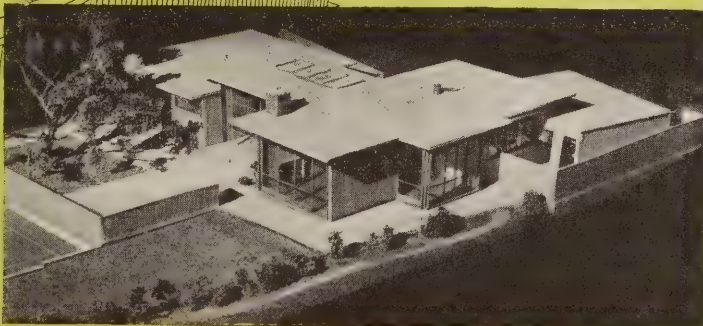
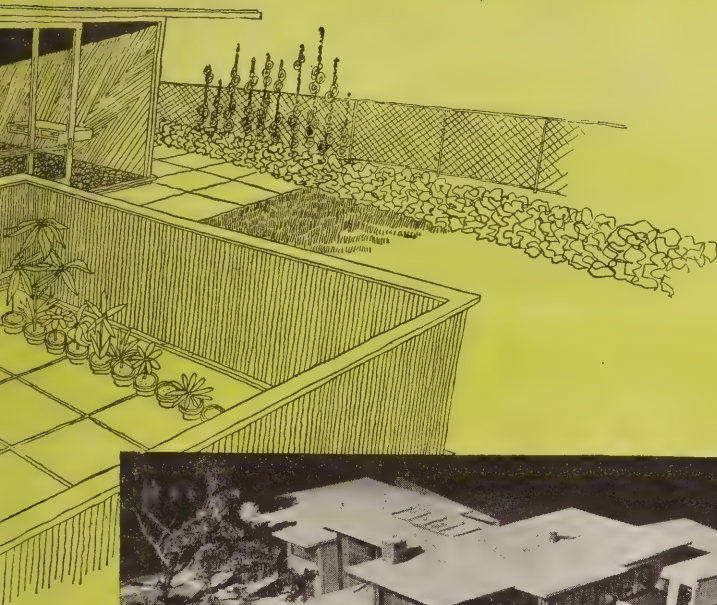
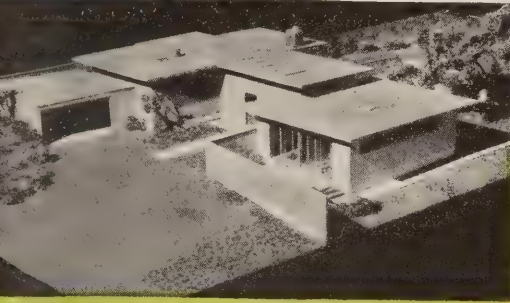
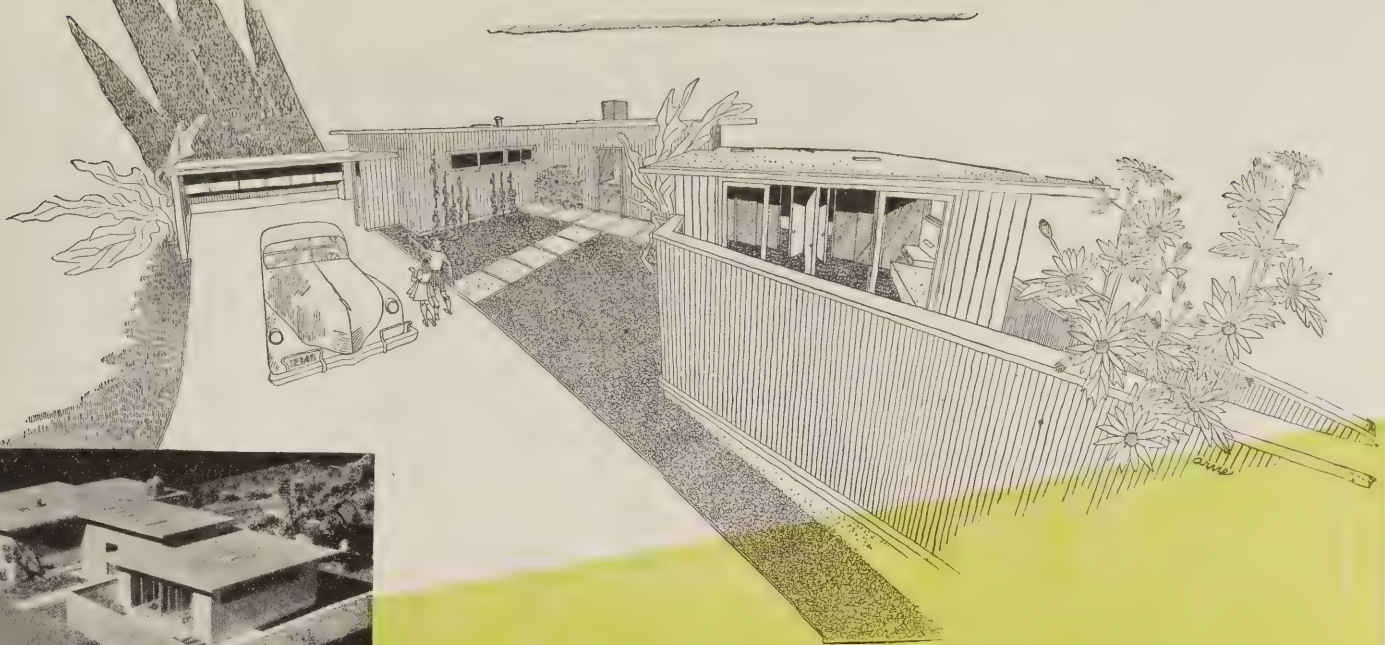


Good Modern That Makes Good Sense

WE usually steer clear of "dream" plans built to fit the tastes of imaginary families. Too often designers in such cases are tempted to get out the old dream pipe; heads become emerged in the clouds and any effort to keep both feet firmly planted on solid earth meets with utter defeat. Reality gets the gate and very little good comes of the whole project. However, we feel that the house shown on these pages is one of the bright exceptions to the rule! For here a real problem was tackled; the lot is similar to many found in our better suburbs—in fact, because of its lack of major natural planting, restrictions of a horticultural nature were practically nil. The family, of moderate means, consists of father, mother, and two small children. That surely puts them in the typical American family group. Mother loves to putter around in the garden; father needs a workshop because his puttering is restricted to "fixing" things. Altogether the basic premise is a normal, healthy one.

It has been assumed that the lot is 95' x 194' on the east side of a new subdivision. Because it is located in a mild year-around climate, outdoor living areas seemed desirable. The choice of an enclosed porch which could be opened at will was a happy one and becomes part of the enclosed garden area. The children's rooms were wisely placed away from any noise or distractions that might emanate from evening parties in the living room. Otherwise the plan itself is an easy one to understand. Each room is large enough to serve its purpose, well lighted and located to fit into the typical scheme of family living. Kitchen and workroom are adjacent in order that mother and father may enjoy companionship while the latter is engaged in some favorite hobby. Closets and cupboards in the workroom have been divided up between mother's



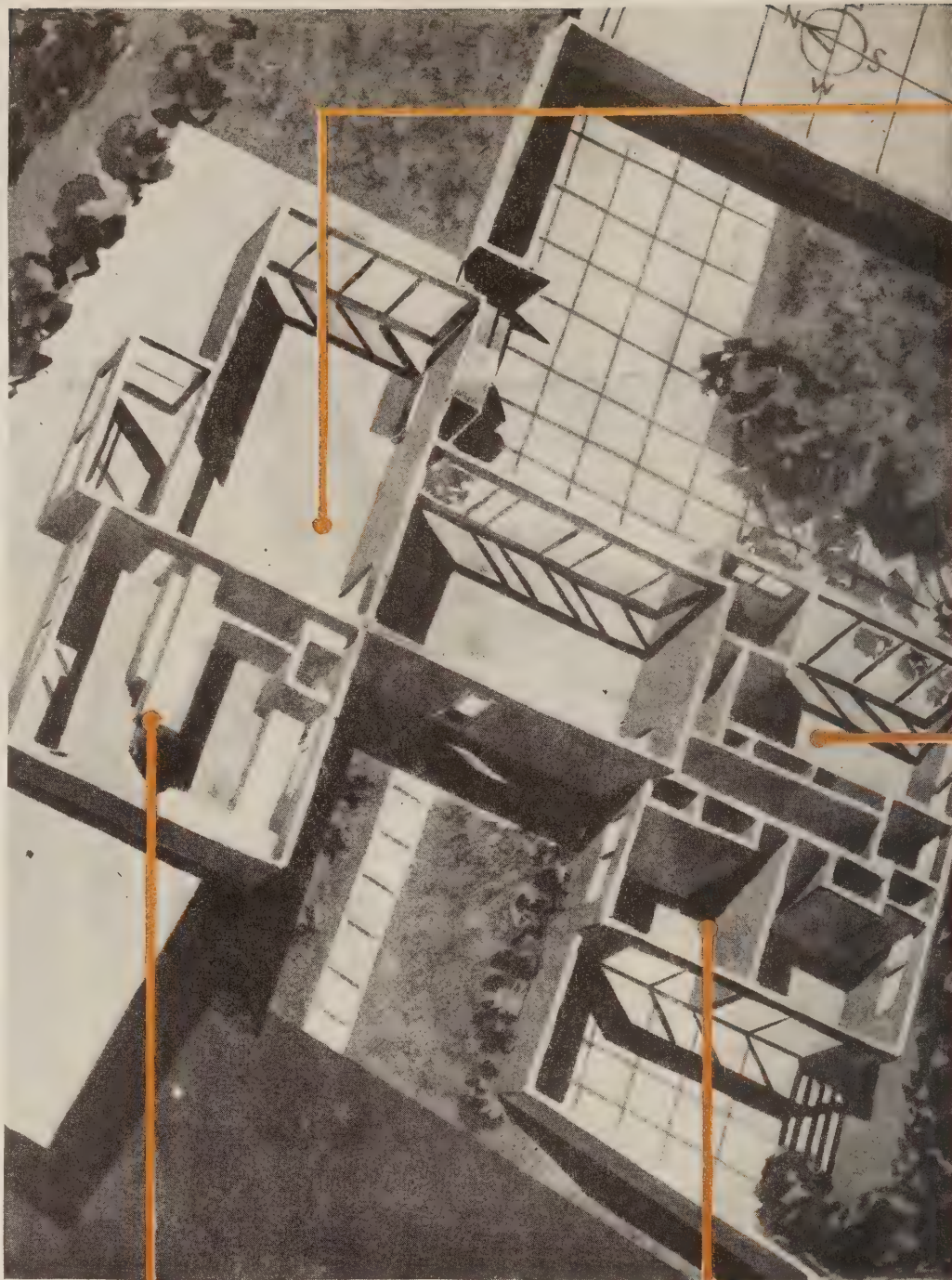


Scale model is ideal way for home planner to visualize correctly each detail of his new house and the proper landscaping of plot

soaps, and other household equipment and father's puttering materials. A small toilet off the workroom would save many unnecessary steps and might logically come in handy if the family could corral a part-time maid. The dining alcove in the kitchen—for intimate family meals—is also another work saver. Living room and dining room have been combined; the former is in reality a large glass bay; the latter extremely well designed for furniture arrangement, is directly accessible to the porch. The owner's room in the sleeping wing boasts a bath and has closets galore. A general purpose bath is adjacent to the boys' rooms and convenient to main hallway.

In line with a great deal of modern thinking, doors have been left off the garage. Shielded from public view, a garbage can alcove has been incorporated at the garage entrance and should gain the gratitude of the collector. Tool storage is in a closet located at one end of the garage. Driveway takes care of cars.

Perhaps one of the most gratifying things about this house is that it can be built with materials we're all familiar with! Good old 2x4's play an important place in its setup. That's why this house should fit nicely into the average family budget. The designers decided on radiant heating, the kind built into the floor slab, thus eliminating radiators. However, any kind of standard heating would do the trick equally well. Exterior siding has been used vertically and could be finished to suit the new owners. A very light stain is one suggestion with trim, doors and sash painted very dark green. The interior finish is to be left to the owner's choice and could be dry wall or wallboard, plaster or, for some walls, plywood would seem a logical selection. The use of skylights over the living room, equipped with louvers for catching the late afternoon sun is an innovation. If the price was "right" several luxuries might be indulged in. Instead of the grape stakes for the enclosing garden fence, corrugated transite or waterproof plywood would be extremely attractive modern touches.



Over-all view of kitchen-workshop. V-shaped counter for food preparation, eating alcove for family breakfast or lunch. Laundry and puttering area with plenty of storage space and cupboards. Behind fireproof removable panels at rear is the water heater and furnace

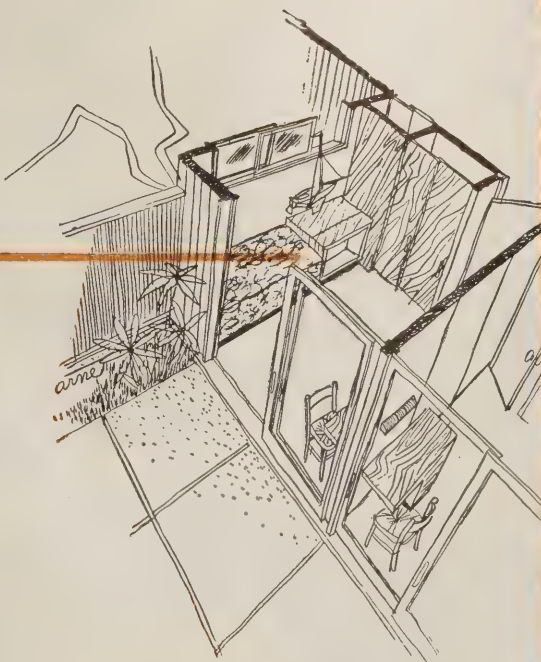
Dining alcove and living room are one. Ample space for good furniture arrangement. Over-size windows give unobstructed views of gardens and play lawns. The porch with a sliding sash gives additional floor space for large group entertaining



Owners' bedroom with its built-in wardrobes for both father and mother. Furniture at a minimum to give spacious uncluttered feeling to room. Glorious view of enclosed garden seen through the floor-to-ceiling sliding sash. Walls are of plywood



Boys' bedrooms are compact with every feature dear to youngster's heart including built-in desks and beds. Windows open on private garden



Case House Number 3 designed for "Arts and Architecture" by Wurster and Bernardi. Models by Eddington Studio. Sketches by Arne Kartwold and Louise Almack. Photography by Ralph Samuels



HOUSE ON A LAKE

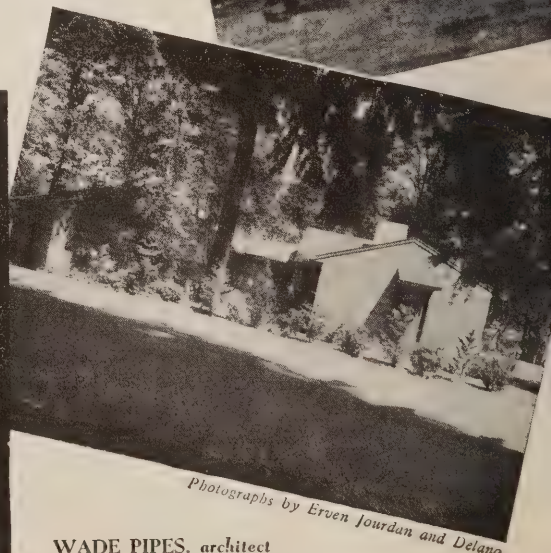
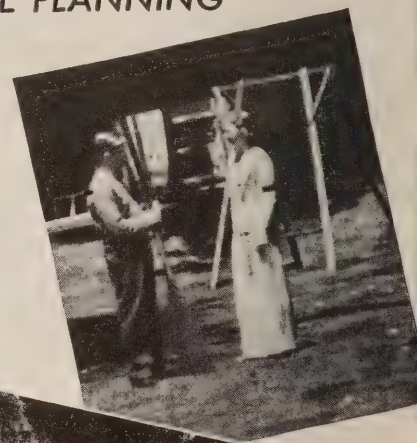
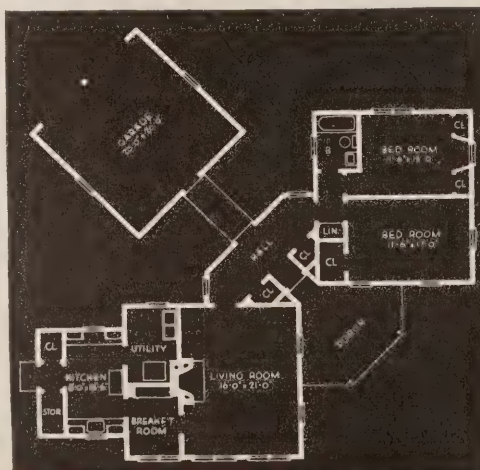
A LESSON IN LOGICAL LIVABLE PLANNING

HOME of JOHN M. BATES, Oswego Lake, Oregon

NCESSITY is not only the mother of invention but of good planning as well. Take the John M. Bates home, for instance, overlooking lovely Oswego Lake in Oregon. Since most of the fairly large site is composed of dredgings from the lake bottom itself, the owner and his architect considered the small portion of solid ground a most logical place for the house itself. Because this necessitated building quite close to the main roadway, a unique and thoroughly livable plan was evolved. The garage faces the road proper and is connected to the main house by means of a covered passage. Each of the main living rooms and the corner porch overlook the broad lawn leading directly to the picturesque lake front.

Taking advantage of a difficult situation, here is a house that is at once unique in plan and utterly charming in appearance. Built on a reinforced, water-proofed slab, every room in the house boasts of asphalt tile floors. The exterior is completely covered with red cedar, also water-proofed, yet retaining its natural coloring. The windows are overlarge in order to bring the lush surrounding landscape into each interior.

Trim for windows and doors was oiled before being put into place and form grounds for the plaster walls. A graceful fireplace with soft edges is covered with cement plaster. Heat is furnished by a gas furnace with a fan and is carried in ducts overhead. Terra cotta drain tiles under the concrete floor slab take care of the cold air returns.



Photographs by Erven Jourdan and Delano

WADE PIPES, architect



CLOAKED IN RED CEDAR FROM TIP TO TOE, THE JOHN M. BATES HOUSE LOOKS OUT FROM ITS LIGHT-SPECKLED GROVE
OF TALL TREES OVER THE CLEAR BLUE WATERS OF OSWEGO LAKE, OREGON



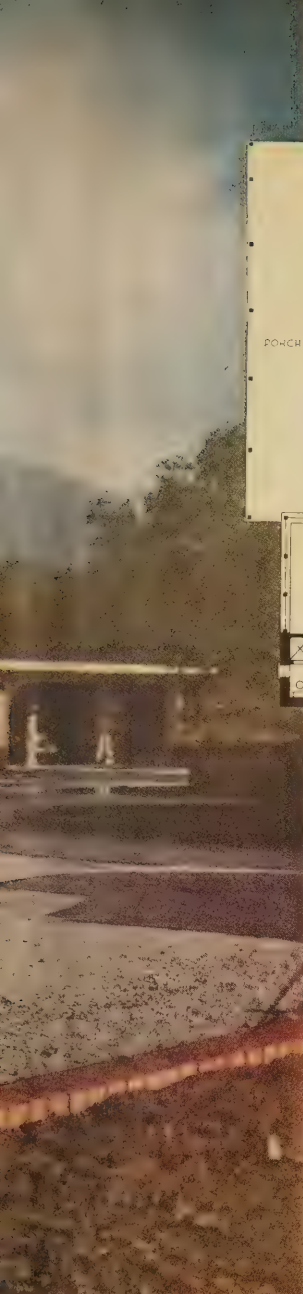
Photographs by Maynard L. Parker

Artist TURNED ARCHITECT

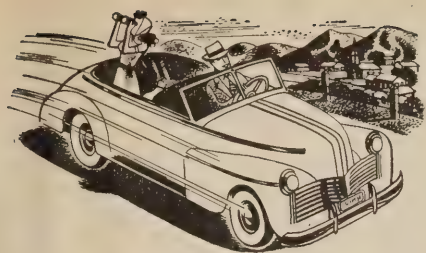
**MILLARD SHEETS, FAMOUS CALIFORNIA PAINTER,
CREATES MODERN RAMMED EARTH HOME AT CLAREMONT**

THE past year has certainly been a red letter one for Millard Sheets, one of America's top ranking water-color artists. First of all, his latest painting received a gold medal at the Pennsylvania Academy show. Then he was selected to make an official water-color account of the activities on the Far Eastern theatre of war. But of greatest interest to us at the present time, his new California home was finally furnished and ready to make its editorial debut. When a first rank artist also happens to include architecture among his abilities—well, then it's time to sit up and take notice. His own house certainly deserves attention. All those familiar with the Sheets palette, will not be surprised at the use of subtle colors both on the exteriors and inside the house. Simplicity is the keynote, emphasizing form and design throughout. Literally mixed from the very earth itself, the pink tones of the outside walls blend gracefully into the surrounding landscape. The house, built on a cliff at the edge of a grove of gray olive trees, overlooks on one

(Continued on page 181)







Major and Mrs. Frederick L. Redefer

We Went House Hunting and Came Home with a Lovely Valley!

IN planning our home, one thought was constantly before us. We wanted a location and a house which put into tangible form our feelings concerning values in living. That was of tremendous importance. We'd always been interested in modern forms of art—pictures, dance music, and architecture were our pet enthusiasms. We'd both taken courses at the Chicago Bauhaus and had been eager observers of the wealth of contemporary thought and creativeness in the Middle West so manifest during the past decade. Our future home had to contain the best this age had to offer—a place where work and beauty could be contained in a creation definitely and completely US!

We spent two summers in California and were entertained in many modern homes—desert houses, seaside houses, and mountain camps. We liked the way these houses fitted into their natural backgrounds. In most cases they were as integral a part of the landscape as the trees, lakes, and sky. After coming East, we were afforded a chance to compare these houses with the traditional white homes of New England. We've always admired the quiet, sedate beauty of colonial architecture but felt that we would never be thoroughly happy living in a house of that style. House hunting was definitely begun in the spring of 1941. Our reward was not a house but a perfect plot of land overlooking a peaceful, secluded valley. Strange as it may seem, it was not love at first sight. We'd seen the place before and, by chance, returned to look it over. As we stood on the crest of a hill watching the sun go down behind the ridges of the Richfield hills, suddenly we knew that here was contentment, here we could build and be happy.

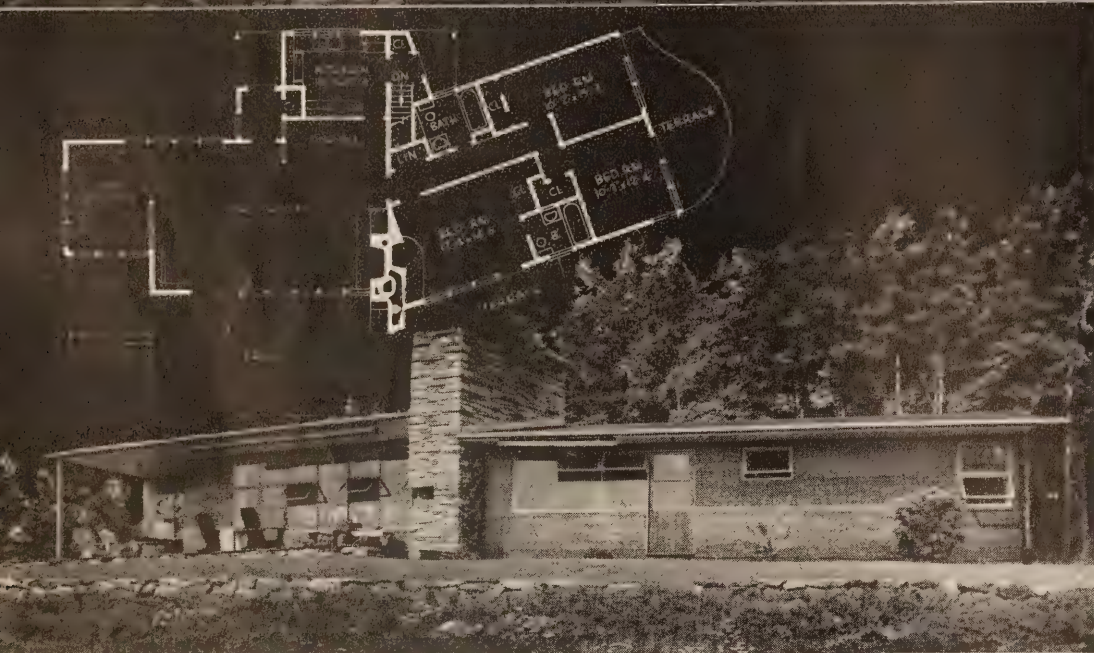
It was wild, this land we'd selected—so wild that clothes were full of brambles and stockings were torn to shreds on that first visit. There were eight acres and it was bounded on one side by a wonderful Connecticut river, thickly wooded all along its banks. From the river the land rose abruptly to a ridge almost in the middle of the property. Here we could see for miles over the fertile valley and low rolling foothills of the Berkshires. Because of its wildness, few had ever ventured to discover this magnificent view. Back of the ridge was a grove of young trees, birch, poplar, maple, elm, and oak, and beyond the grove lay wild grassy fields where once tobacco had been grown. These fields bordered the road. We knew instantly that the place had infinite possibilities. Its trees held all sorts of inspiration for landscaping and the briars—well, clearing them would afford the exercise and work we craved. Our plans for the land did not burst into full bloom overnight. We went slowly, carefully getting the feel of what would be exactly right for both house and for our particular way of life. We wanted gardens for flowers and vegetables and an orchard for fruit. We felt the need for space and at the same time we wanted privacy. Brush was cleared and trees were cut; in the end we felt protected, privacy was ours but without any feeling of seclusion. Our land now joined in simple unity with the fields and woods of our neighbors. We were a part of and yet apart from our surroundings. Then and only then did we feel ready to start planning and building our new home.

As a matter of fact, the land really did think up our house. The sun sets directly across the valley behind Long Mountain. We wanted this view from our living room windows. The moon rises back of the grove of trees and so our bedroom windows had to look that way. In fact, there was a pet view in every direction. It took a flexible house to include them all. The valley even gave us our architect. About two miles away, Rheinhardt Bischoff had just finished an exciting group of



**From the start we both knew
there was just one kind of house
to build in our Connecticut valley—
one that would look
as though the land had really “thought it up”**

Rheinhardt Bischoff, architect



Our house had to have a flexible plan in order to include the many breath-taking views our valley offered—a bend in the middle solved the problem adequately—now each and every room shares the natural drama

buildings for a private school. He, too, had fallen under the spell of the valley and had decided to make his home there. We found him to be exactly the architect for our house. He has a tremendous capacity for living richly on the land. Native trees and wild life are an open book to him; he knows where to find mushrooms, where the best hickory and black walnuts are located and, during hunting seasons, the best hide-outs for duck and pheasant. Nothing could be more delicious than his pheasant prepared in wine and stuffed with freshly gathered nuts. We felt safe in trusting our future home to such a man.

The location selected was a natural. Four hundred feet from the road, behind a protecting screen of trees with the entire valley spreading before it was the spot determined on by all. We started building in July of the same year. From the start, as each piece began to take shape, we knew that it would have a great unity and a sense of belonging to the land. Like a good canvas, it never went through an ugly or unfinished state. Even when only the floor and uprights were in place we were tempted to stop the builders for a while in order to experience the full beauty of the house on the land, unobstructed by walls. Again we were tempted to cry "Halt" when exterior walls were in place, before interior partitions had been erected. We would have been satisfied to live in the house in this uncompleted state. But as work continued we experienced more and more thrills. The house and lot never lost at any stage this early unity.

Our house is hard to describe because exterior blends with interior in so many places. However, it's of redwood with native stone and blue stone chimney cut to achieve definite horizontal effects. The most distinctive feature of the house is its "bend" in the middle. This was done purposely to include a beautiful sweep of the valley from every room. The bend is accented by the eighteen-foot chimney which extends outside onto the terrace, allowing us an outdoor grill. It's a one-story building; the roof line is unusual in that it combines, we feel very successfully, gable and flat roof. Rising several feet towards the view, the main roof gives the house a feeling of hovering over the valley. Its heavy overhang is lined with plywood and painted lemon yellow, a color that goes particularly well with redwood. In the summer we drop redwood-color porch blinds from this overhang to shade the living room. With these down, the house takes on a certain oriental character. Windows are set in wooden frames with heavy

(Continued on page 198)

Photographs by George H. Van Anda

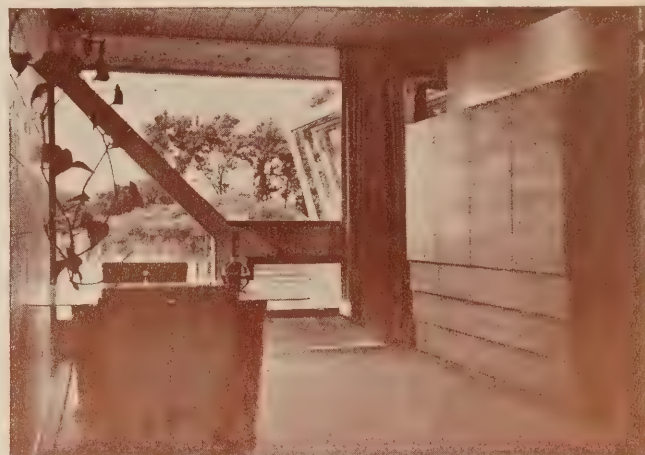
A terrace for every room is an unique feature of our home—a chance to enjoy the great outdoors without disturbing anyone else in the house, a chance for privacy and seclusion whenever the mood demands these prized indulgences



Photographs, Fons Iannelli



Folding doors create new guest room

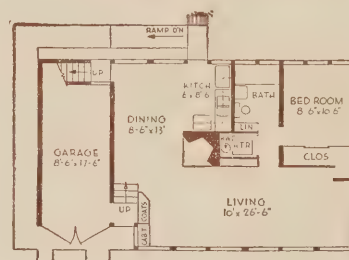


Built-in cupboards harmonize with interior walls

BROWN STUDY IN MODERN INDIVIDUALISM

A SYMPHONY in brown—this modern home of Mr. and Mrs. Frank Cole of Park Ridge, Illinois. Clever use of material plus a thoroughly modern plan arrangement have produced a rugged simplicity that is both warm and comforting. Exterior walls are of spruce siding, the flat roof of asphalt. Trellises for climbing and trailing vines have been formed by the

clever use of extended beams. Large windows spread sunshine throughout the attractive interior. Inside, the walls are of softly waxed knotty spruce. To further the harmony of tone, cupboard doors and even the piano are of fir plywood. A convenient utility room furnishes gas heat, a job helped considerably by the rock wood insulation in all the exterior walls.—**RUTH W. LEE**



BRUCE GOFF,
Architect
and Decorator

HOME OF MR. AND MRS. FRANK COLE, Park Ridge, Illinois

Silver Dunes and the



Pacific at its Front Door!

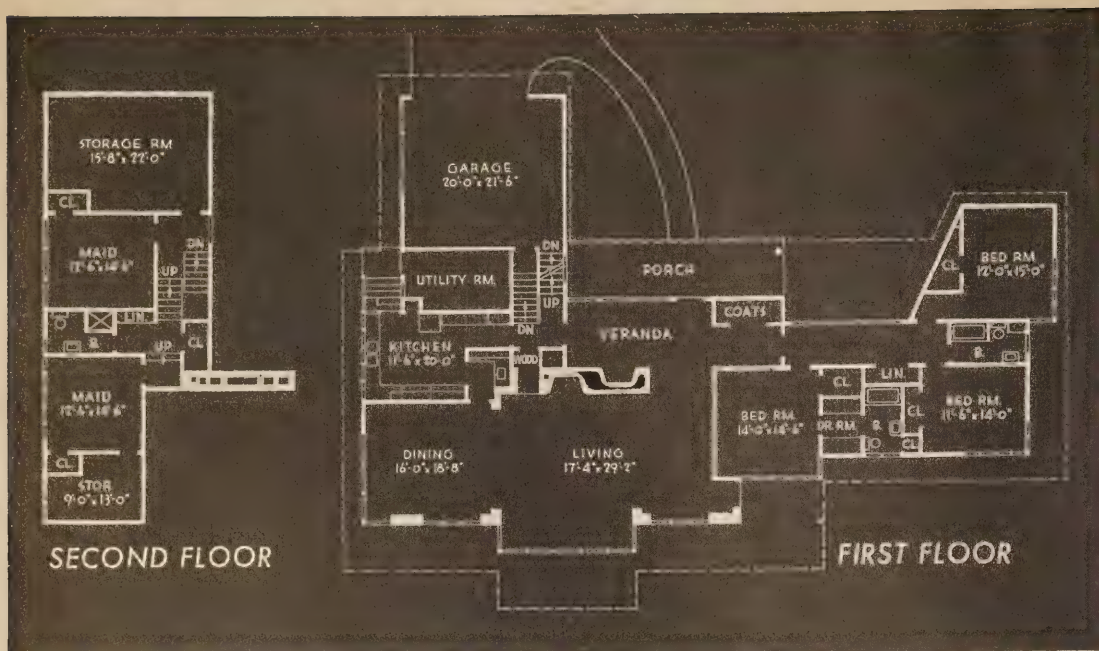
Pietro Belluschi, Architect

THE PETER KERR BEACH HOUSE, GEARHART, OREGON



WHEN first glancing at this low rambling beach house, it's pretty hard to discover where nature begins and building stops—both are so completely one. Not only has Mr. Pietro Belluschi, the architect, taken full advantage of the undulating line of the surrounding sand dunes in designing each roof line, but he also has reflected the silver gray of dune grass in his exterior walls. This hardy native grass, growing at times more than three feet high, not only provides an ever-changing interest to the landscape but is extremely useful as well. Planted by the Soil Conservation Service, it prevents shifting of the sand and to a degree provides the house with a certain sense of privacy. By using natural spruce boards as an outside cover, a color harmony is created which is perhaps responsible for the building's deceptive appearance. A quick glance at the plan will show a much larger house than one might suppose. For instance, who would guess that second floor rooms would be found under the low slop-





Data and photographs: Leonard H. Delano

Glass walls guarantee magnificent ocean view in every room



Natural landscaping provided by dune grass

ing roof lines? Two maids' rooms with bath and plenty of storage space have been cleverly located in this area. Yet ingenious planning plus a thorough knowledge of materials used have always been trademarks of Mr. Belluschi's work.

In order to follow faithfully the profile of the dunes, the main floor has been laid out on several levels. A concrete slab placed directly on

the sand was used throughout. The crowning feature of this house and the very heart of its interior is the huge chimney. Built of golden gray stone it is twelve feet high, twenty feet long and over three feet wide. There are two fireplaces at its base. The smaller faces the veranda, while a larger companion acts as the focal point of the living room. Storage for wood has been cleverly

integrated into the masonry and is accessible from both sides of the chimney. The veranda, within easy distance of the kitchen, is often used by the Kerr family for small informal meals. A Dutch door divides the two rooms. Here before the warm glow of blazing logs, relaxation is complete on days when the ocean breeze grows chilly. A small stairway leading from the kitchen passage conveniently gives access to the upstairs rooms.

As it should in a house of this type, the large living-dining room is the principal conversation piece. Overlooking the broad expanse of sand and ocean, this combination room really has the appearance of a most attractive glazed-in porch. The view through the multiple picture windows is quite breathtaking. Rough sawn spruce, left natural in finish, is again used in these interiors. Stone, glass and wood have been happily blended into a unified whole yet often gain drama by wise use as accents. The total effect has all the simplicity one expects of a beach house plus an additional feeling of quiet sophistication. For those precious twilight hours when complete relaxation from the day's activities is most desired, soft indirect lighting located in the top edge of the lower ceiling projection is provided. Ceilings are of ivory wallboard in rectangular panels.

The bedroom wing of the house contains three large rooms, each commanding a view of the Pacific. Oversized picture windows located at one corner do the trick. Storage space large enough to satisfy the most closet-conscious homeowner may be found in this wing. Each room is finished in tongue and groove hemlock laid horizontally. Each room, too, boasts indirect lighting. Like all other parts of the house, we find here a feeling of spacious brightness, not an inch of usable space has been wasted.





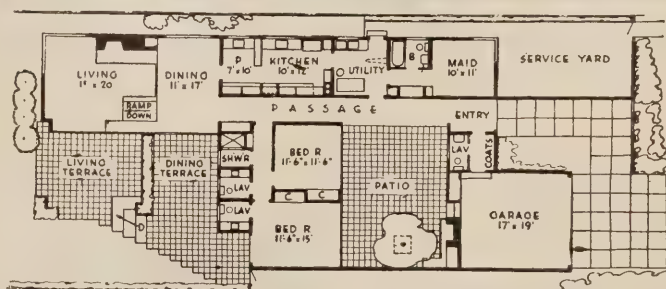
AND THE SEVENTH WAS MODERN!

You'd like the Charles W. Miers of Berkeley, California. You'd admire, too, the spirit which prompted their building a house on the slopes of Grizzly Peak. The Miers are both over seventy years old and several years ago celebrated their golden wedding anniversary. This is the seventh house they have built, and both heartily agree that it certainly tops all the others. Old folks at home, my eye!

To most people three score and ten means old age. They cling stubbornly to old possessions and habits. Fortunately, there are some who continuously adapt themselves to new things and habits, using past failures or successes as a guide in a fast-changing world. At the same time they are able, without conflict, to keep everything tried and true from philosophical tenets to little cherished possessions. Such people are Mr. and Mrs. Charles Miers—you'd like them for friends!

When they first approached F. J. McCarthy, who designed the house, they knew definitely what they wanted. Only the best in contemporary design and planning would satisfy.

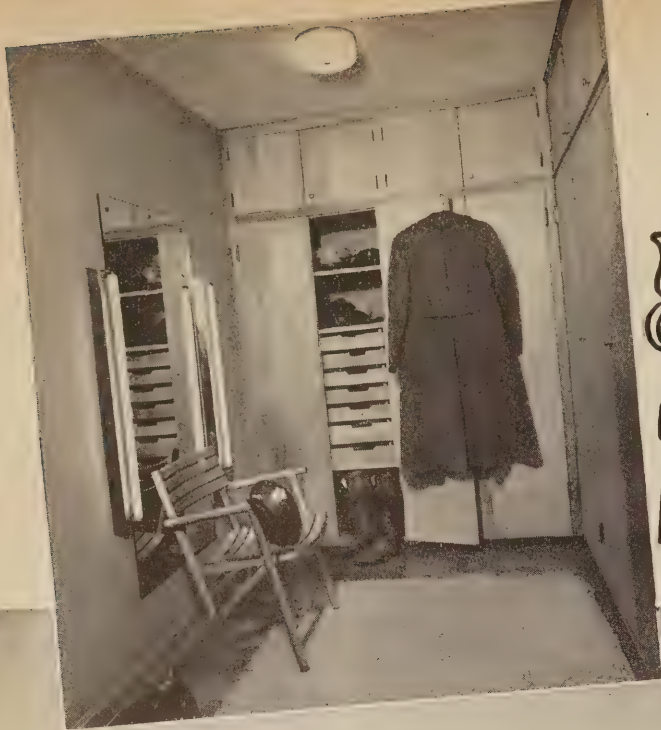
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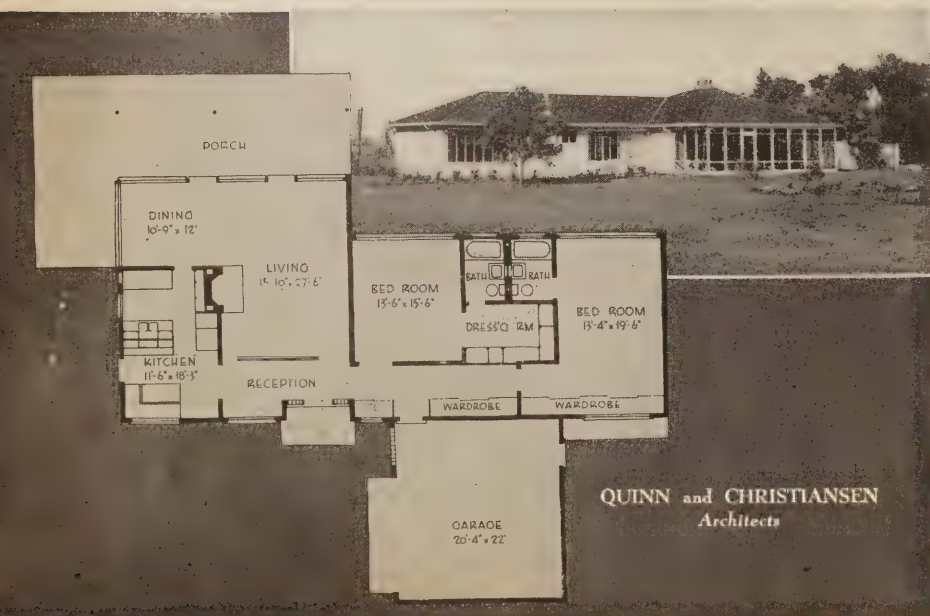
F. J. McCarthy, designer



**Home of Mr. and Mrs. Charles W. Miers
Berkeley, California**



ENTRANCE COURT OF THE GLENVIEW, ILLINOIS, HOME OF LIEUTENANT COLONEL AND MRS. E. M. HARTLETT



WHEN Lieutenant Colonel E. M. Hartlett returns home from his duties as state medical officer for Selective Service, he finds awaiting him a great deal of the discipline and order so often associated with the military. This is not surprising, for the Hartletts designed and planned their house with a definite idea as to its proper function. Having lived in old-fashioned buildings with their many irritations, they knew exactly what they didn't want. Times were changing, methods of living were taking definite new trends, so these intrepid folk wisely decided that their new home should be able to meet these new challenges logically, a definite part of modern America.

So we find a house efficiently planned, clean of line, homelike and comfortable—yet quite modern in architecture. Here is a true maidless house, built entirely on one floor—a complete joy to the woman doing her own housework. The plan is particularly intriguing. Placed on the lot at a 25° angle west of south, maximum sunlight floods the rooms during the cold winter months while welcome



LIVING ROOM EXPRESSES UP-TO-DATE WARMTH AND COMFORT

shade is available when summer arrives. Letting the warm sun's rays do their share toward heating the house has proved an important fuel saver. One wall of the spacious L-shaped living-dining room is completely of glass from floor to ceiling giving an uninterrupted view of the Hartlett garden. Again, to add to the spaciousness of these rooms, the entrance foyer has been eliminated and a glass wall of Louvrex greets you upon entering the front door. While describing the living-dining room, perhaps a word is in order concerning the colors and furnishings which add much to its comfortable, homelike atmosphere. One wall is painted a restful blue while the others are papered in oak leaf design of white and beige on a pale blue ground. Floors are of natural red oak Bruce blocks. The semi-rustic fireplace, built of flagstone, is quite reminiscent of a country lodge and does much toward giving an informal appearance to the room. The rug, large and square in shape, is of natural colored Tex-Tred. Rust and gray used as upholstery add liveliness to the general scene. Most of the furniture is modern in design and of bleached mahogany. A gold cloth curtain between the living and dining areas can be drawn

(Continued on page 198)



Willming photographs



Glamor with Sense

WE DOFF our hat twice to this gay, modern house! First, because we like bright, original ideas and we find here a design that is definitely *news*. A deep feeling of respect, respect for the large measure of good common sense under its flat tar and gravel roof, moves us to take our hat off once again. For few houses are beset with as many restrictions and regulations at their beginning. Just look at this lot! It's long and narrow, and what's more, is on a corner! Then, again, consider the parade of stately elms diagonally across its middle. Add to these obstacles, the regular property setback laws affecting all suburban property and you see what we mean. Let's now study the solution. A long, narrow house fits the long, narrow lot to a T. The elms continue their march uninterrupted because the floor plan staggered a bit to let them pass. This resulted in two protected outdoor terraces or just two more than the average house can boast. In spite of the lot's exposures, there is privacy in all important rooms. Indoor and outdoor living are happily combined by means of floor-to-ceiling steel sash. Redwood and native stone form most of the outside walls, while duali plywood and plaster have been used indoors. Because of heavy rain-falls and spongy soil, a basement was omitted and the heater room placed



Roger Sturtevant, photograph

NARROW CORNER LOT NO HANDICAP TO T. F. QUINN HOME NEAR SAN FRANCISCO

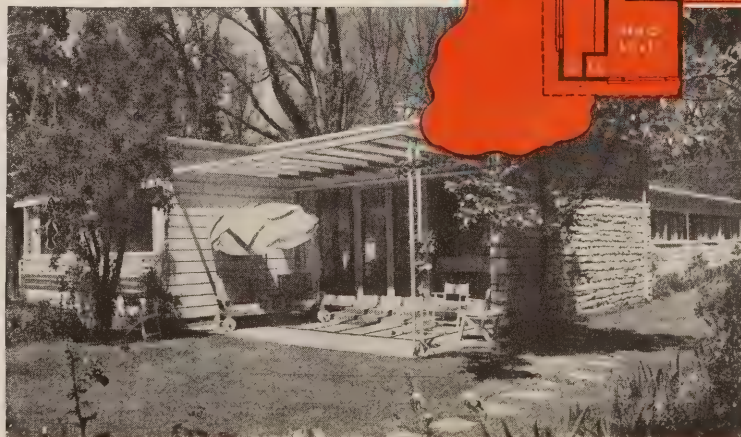
between sleeping quarters and living room. Thus centrally located, few long ducts are necessary despite the rambling plan to which this house is built. Such traditional materials as novelty siding and native stone have been successfully blended into this particularly pleasing modern exterior.

Let's now enter the house itself and study the well thought-out plan. The small entry is provided with a coat closet and is strategically placed to divide living quarters and sleeping rooms. This is a convenience and guarantees privacy to both portions of the house. While the dining room is a separate unit, there's a feeling of oneness with the ample, well-lighted living room. Note also the ideal location for the fireplace away from traffic to and from the dining room and kitchen, thereby making possible good furniture arrangement possibilities. The Pullman-type kitchen is amply provided with cabinets and working areas. Service between kitchen and dining room is through a breakfast alcove that well might double as a service pantry. Maid's room and bath complete this part of the plan. A series of three bedrooms with two connecting baths are in the other direction from the entry. An attractive, well-lighted corridor connects the three bedrooms.

Summer and winter terraces provide secluded outdoor living space throughout entire year



Dinwiddie and Hill, architects





What will our *Dream* look

PERHAPS you're beginning to wonder a little about that future home you plan to build. Rumors have come to your ears of changes, some quite revolutionary, that are bound to take place in these homes in the future. You've already seen a number of fantasy pictures—visionary houses that knock your preconceived ideas of what a house should look like into a cocked hat. In other words you're becoming a bit uncertain and confused. Seems quite futile to dream when many of the materials needed to make these dreams a realization seem so obscure and remote. Plans have to be built with the familiar.

Well, first let's get one thing straight. Houses of the immediate future—at least during most of our lives—will not be radically different in appearance from those we know today. 'Tis true that there will be some startling innovations in these new homes—they'll be better, more efficient and more comfortable than any heretofore built. Industry is making tremendous strides in this direction . . . production has been sped up, new materials are making their appearance, our present materials have been greatly improved. Due to a renewed interest in the planning of our post-war homes, designers will be able to give us smaller

homes, more compact homes which will have equipment and useable space only found in much larger houses today. These contributions add up to two things—greater efficiency and comfort. Of these, we may be certain. Future houses will make our lives happier ones.

What then will the after-war houses actually look like? This, as always, will be governed by the individual himself. More than ever our new homes will reflect the lives of those living therein. Ours is a vast and varied country. We experience all kinds of climatic conditions. Our landscapes run the topographical gamut from high mountain peak to flat, hot desert. Because these factors have a natural effect upon the lives and homes of a people, we have produced, during a short but active history, architectural styles in keeping with each environment. Though varying in physical appearance, our better homes of the pre-war era were all native to this soil. They were stamped with the tag, "Made in America"—nowhere else in the world can such homes be found.

However, because of the strides being made in the technical equipment, architectural style will not be as stringently restricted to one or two single localities by climatic conditions. New manners of heating, insulated glass and insulation will widen the scope of many types of houses. This should brighten the hearts of many. No longer must one be necessarily forced to a certain standardized style of house because of its one-time logic. In the future many other styles will prove them-

Editor's Note: Mr. Dahlberg's article was written during the war. His statements, we feel, are of much interest today; therefore, we reprint in full.

One that does the work of Eight



predicts

BROR DAHLBERG

President, The Celotex Corporation

Concerning New Materials

WHEN peace comes and the American family begins shopping for a home, every dollar they spend, whether it be \$1,500 or any other amount, will buy far more comfort, convenience, and beauty than it ever bought before. The new materials which will contribute most to improving quality and reducing costs will be multi-function products, each of which will perform the work of several traditional building materials. How these products reduce building costs is well illustrated by one of our new materials which performs all the functions of eight or ten separately applied layers—such as siding, sheathing, building paper, insulation, lath, multiple coats of plaster, wallpaper, and paint—employed in

traditional wall construction! It requires no painting inside or out—its sturdiness and weather protection far exceed that of an ordinary brick wall.

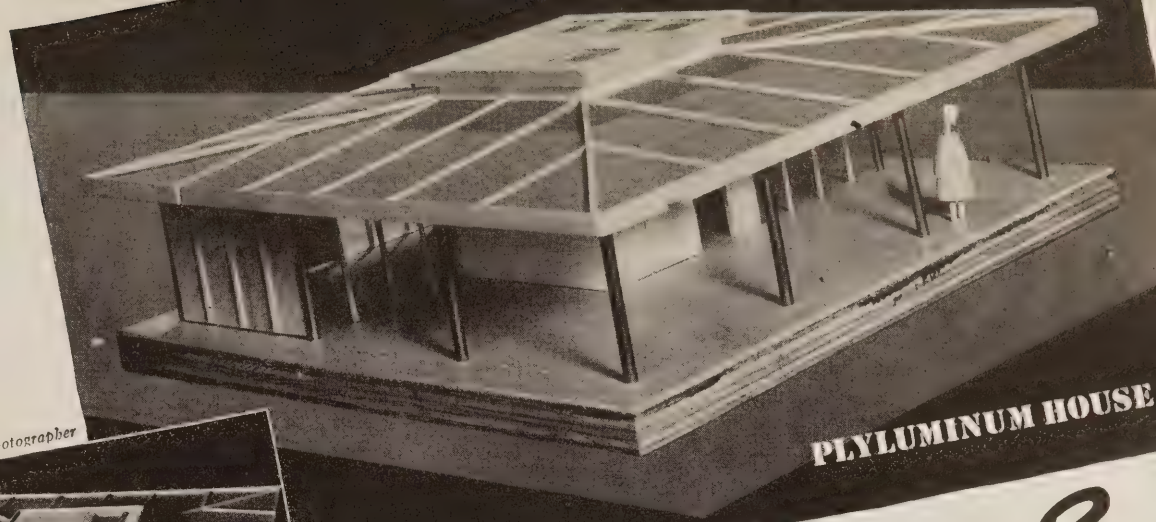
Even the least costly homes of the future will be colorful, well-proportioned and attractive to the eye. They will avoid monotony of appearance by variations in the color of the roofs and trim, and in the arrangement of individual homes at interesting angles to one another.

Automatic heating units, modern refrigeration, cooking and plumbing facilities will be included in the price ticket of even the low-priced future house. Homes of moderate price, well within the reach of the average family, will include such wonders as movable walls that change the size and shape of rooms at the owner's will or open the side of the house to the garden; doors that open automatically; kitchens where mechanical servants take over the housewife's harder tasks, and air-conditioning that provides the clean, soft air of springtime the year round.

Today's family, with its heart set on owning a new home after the war, has much to look forward to and plan for. The family that tucks away payments in the form of war bonds for a post-war home will be the envy of less foresighted families who aren't prepared to buy and enjoy a "Miracle Home" of tomorrow. So be patriotic and farsighted, too.

House like?

Julius Shulman, photographer



Whitney R. Smith, architect

Like this, perhaps?

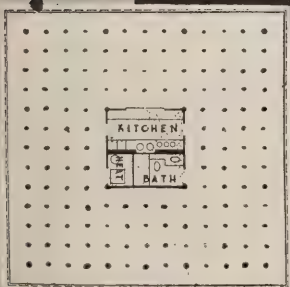
ROOF

UTILITY UNIT

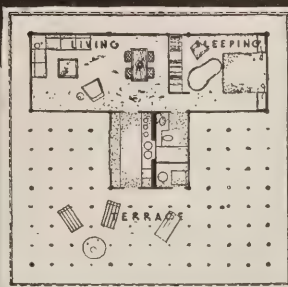
WALL AND GLASS PANELS

FLOOR SLAB

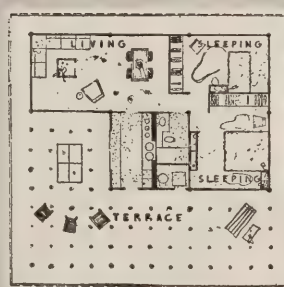
SOMEDAY IN THE FUTURE, according to Architect Whitney R. Smith, you'll hie yourself to the nearest "Home-Center" to buy a house . . . there'll be plenty of models to choose from and "extra-parts" for later expansion. First of all you'll select a floor slab large enough for future needs . . . then comes the kitchen-bath-heater room, all neat as a pin in one package—of course a roof with columns to hold it in place . . . if you're starting from scratch there'll only be need for a living room—one bedroom house . . . so select just the right number of plywood panels and the needed aluminum framed glass panels and before you can say "pre-fabrication" your house is on its way . . . just snap them into the floor receptacles . . . and you're "at home," mister . . . that's only the beginning . . . as the family grows, there'll be more visits to the "Home-Center" for more panels and your house again meets your needs . . . sounds easy, doesn't it . . . with flexible partitions like these, home can take on the excitement of the latest model automobile or airplane.



LET'S BEGIN



START LIVING



GROWING PAINS



HAPPY ENDING

Place one floor slab on lot—add kitchen-bath-heater unit and roof—and lo! a house is on its way; from here on its size depends on your needs

Want a one-bedroom house—18 plywood panels plus 14 glass panels placed just so do the trick—you're now "at home," so start moving in

So the stork's been around—5 more glass panels and 5 added plywood panels give junior a room of his own—there's privacy for all, praise be

Stork's next visit means cramped quarters—more glass and plywood panels give sister a room and enlarge living room area—everybody's happy

Maynard L. Parker, photographer

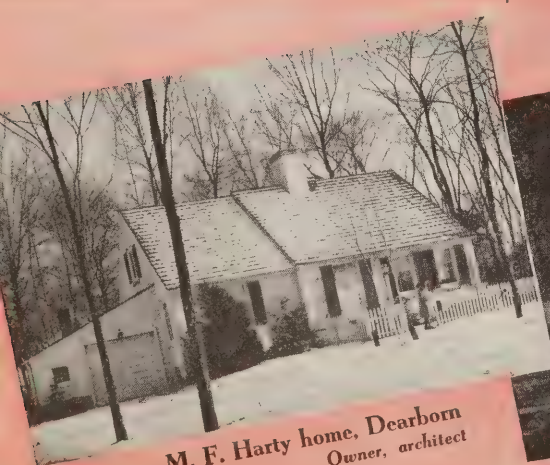


Avery Rennick home, West Los Angeles
Owner-designer

CALIFORNIA

selves adaptable to any section of this extensive and varied country. That our varied architecture marries well can be readily seen if the homes built in California are studied. Here we have a fortunate state indeed. One reason the movie industry located here was the ease with which any American terrain could be duplicated within a limited area. The rolling hills of New England may be seen a few miles

from stark desert country, the mountains of Kentucky are but a short distance from facsimiles of our mid-western prairies. Climatic conditions vary with the landscape. Here we see America in concentrated form—a true cross section. It is logical then that the settlers of California, both old and new, should bring with them a part of their own native states. We find the salt box of Massachusetts, the adobe



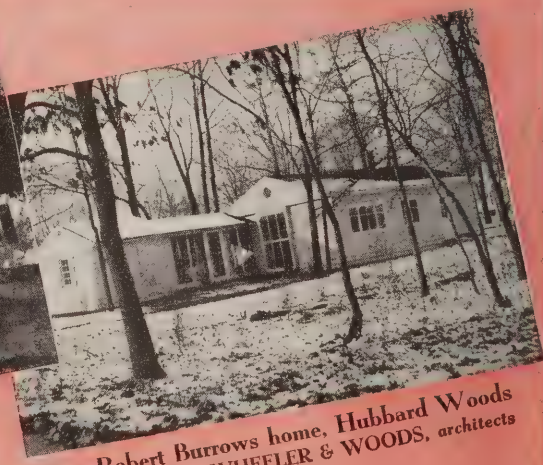
M. F. Harty home, Dearborn
Owner, architect

MICHIGAN



W. Stanley Hoole home, Denton
M. BARNETT SMITH, architect

TEXAS



Robert Burrows home, Hubbard Woods
PERKINS, WHEELER & WOODS, architects

ILLINOIS

"Our Dream House must be Colonial but with all modern Comforts"



of New Mexico and the ranch house of Texas all logically placed, all looking as though they "belonged." California, too, has been fortunate in that many of the more modern-minded architects have settled and practiced there within the past few years. Some of our best contemporary architecture has had its beginning here. Because of its varied climate and terrain, many experiments have been carried out. Discoveries were made. No longer to be "modern" was it found that a house must necessarily be angular and hard of line. Native woods were brought into play; the open plan proved very adaptable to all sorts of landscapes; metals and glass when used in combination with other materials succeeded well in residential architecture. The best of modern design showed itself worthy of taking a place with more tried and true American styles.

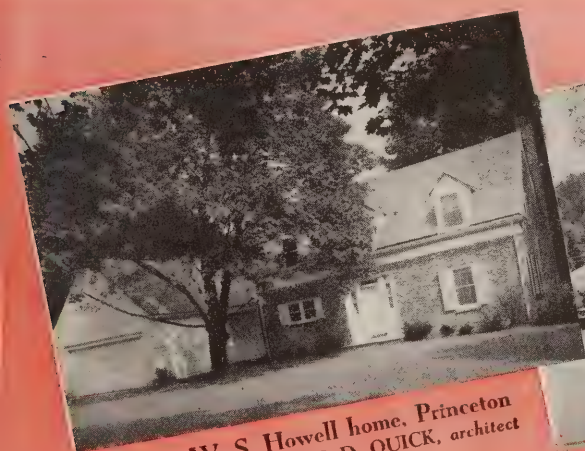
California has well made itself a trying ground for the true American home. It has proved that well-designed and built houses of all styles may be placed together for a harmonious whole. Through forces working during its colorful history no one "typical" architecture has stolen the field from the rest.

Of course the same is true of many other states to a lesser degree. They have proven that, though at its inception one type of house seemed to be native to a certain locality, advancements and innovations over the ensuing years have tempered this logic. As time goes on, our homes will more and more prove this wisdom. The New Englander, looking for new horizons in the field of house design, may now have in modified form the type once indicative of other sections of our land. He may adopt some of the openness of our southern design and without losing any of the basic charm of his tradition. His plan may start rambling so that

every ounce of beauty may be extracted from the surrounding landscape. His windows will become larger; in damp localities, the basement may become extinct in favor of storage and heating space above grade. Of course, he still won't be able to live in the garden during the bitter cold winter months but, if many of the predictions of heating engineers come true, he'll enjoy longer periods when his garden will be a comfortable place to relax in.

No, the future house, in general, will be quite reminiscent of our better ones today. There'll be room for all tastes, whether they run to tradition or modern or perhaps a happy blending of the two. What has proven itself worth while over a long period of years is bound to survive. Revolution weeds out only that which has shown itself to be unfit. Materials which are native to a certain locality will, again, prove themselves the most logical to use in that locality. The first requisite of good house design is common sense. It will continue to be so. However, modifications of proven styles will become more and more evident in post-war building.

So-called "modern," which more truly expressed means contemporary architecture, varies from others in that it divorces itself



W. S. Howell home, Princeton
CLIFFORD D. QUICK, architect

NEW JERSEY



Dr. and Mrs. J. T. Walls home, Portland
GEORGE M. WOLFF, architect

OREGON

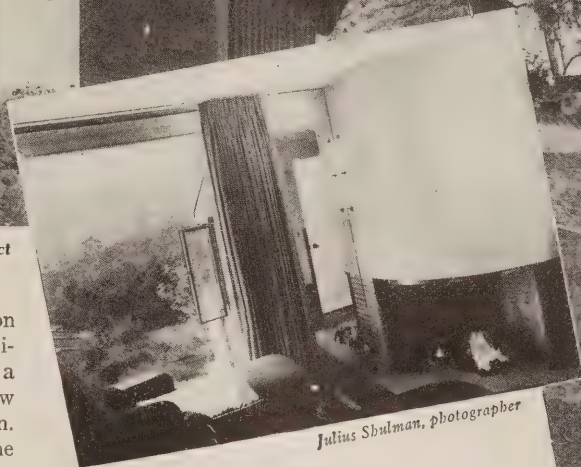


E. J. Bussey home, West Hartford
WALTER CRABTREE, Jr., architect

CONNECTICUT



RICHARD J. NEUTRA, architect



Julius Shulman, photographer

from tradition as much as possible. Often this is the reason for its shocking effect on most of us. However, first experiments are usually extreme. Everything must go through a period of trial and error. Once the eye becomes used to new forms, we understand the reason behind their very inception. Whatever these guiding forces may be, we come to see the good points and make use of them.

We've striven hard in the past in order to produce a native architecture. We'll continue to adapt this architecture to the many new and exciting things which lie ahead. We're bound to have better homes at that time, the best in the world. But as to style? Well, keep right on planning and dreaming, there's room for all kinds of homes after victory. And we'll get them.

CALIFORNIA Redwood



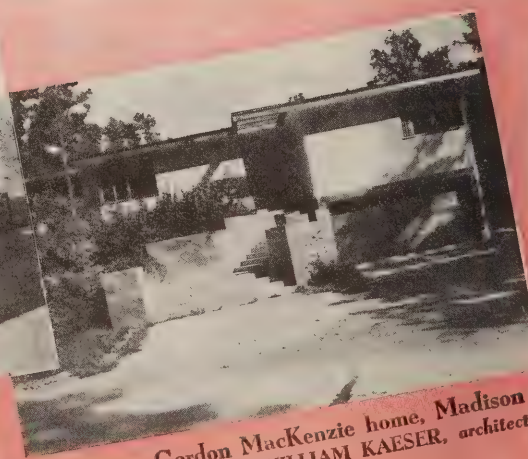
N. J. Rifkin house, Seattle
DONALD DWIGHT WILLIAMS, architect

WASHINGTON



C. W. Mier home, San Francisco
F. J. McCARTHY, designer

CALIFORNIA

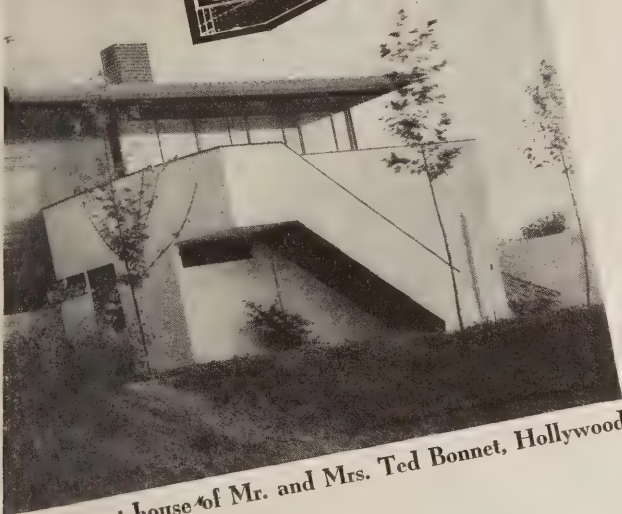


Gordon MacKenzie home, Madison
WILLIAM KAESER, architect

WISCONSIN

"I am confident most of my clients will find their homes well suited to a post-war world"

says
noted architect
RICHARD J. NEUTRA



and cement house of Mr. and Mrs. Ted Bonnet, Hollywood

Editor's Note: Although Mr. Neutra's article was written during the war, his statements are just as pertinent today. We therefore reprint them herewith

AFTER Victory," we on this globe should have in operation and for life enjoyment the best that is practically and technically obtainable in our time. I am not speaking of vague dreams of the future; but the realistic possibilities of our own day should not have to be stunted and left unfilled—otherwise, it will not be a victory worthy of those who will have brought it about.

War is a drastic cutter! It cuts careers, it cuts strings of habits, customs, routine and tradition. The situation in war, and after it, is one of quickened obsolescence. Things we assumed will go on, although they are perhaps not the best we can think of—these very things age overnight, and suddenly they get out of gear. A house that the appraisers figured to stay clear of final depreciation for so and so many years, lo and behold, it is out of the run in half the time. It is overtaken by more contemporary creations right and left.

Usefulness is a relative concept. It is consciously and subconsciously exposed to perpetual comparison with other commodities which serve a similar purpose. An acute war experience teaches us that our combat plane or our battle tank must be up-to-date; otherwise, it is a trap for our own boys. Mobilization has made us utterly conscious of the full technical standards of the day. On "P-day," we cannot, must not, and shall not forget this hard lesson, or there will be no victory, to join all forward-looking forces with us in peace.

A much greater percentage of our families must then be allowed to live in decent, wholesome, friendly homes, truly characteristic of our postwar world; parasitic slums must be surgically removed from the body of our communities, amorphous subdivisions of row on row of lots along traffic-infested streets must give way to living in self-centered

(Continued on page 105)



Philip McDowell residence, Kenilworth
BERTRAND GOLDBERG, architect



Home of Milo D. Folley, Syracuse
D. KENNETH SARGENT, architect

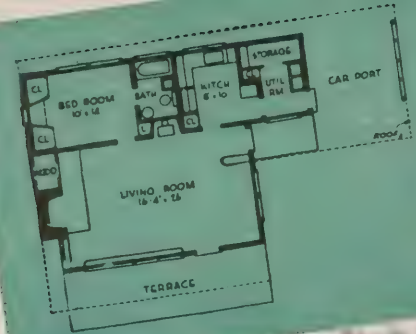


Frank Cole residence, Park Ridge
BRUCE GOFF, architect

ILLINOIS

NEW YORK

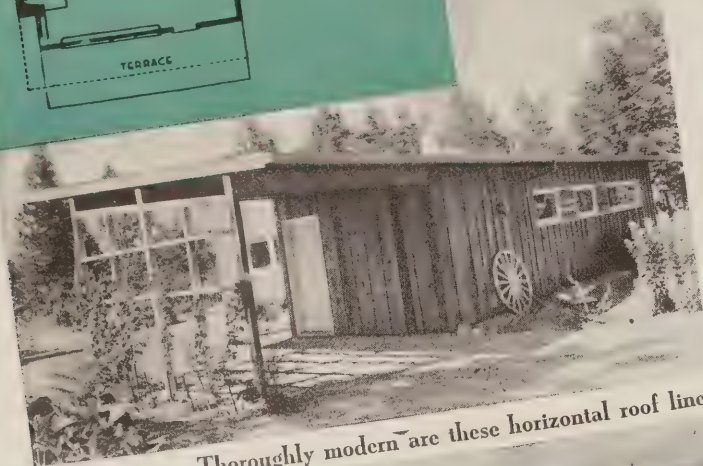
ILLINOIS



Photographs, Erven Jourdan



What Size

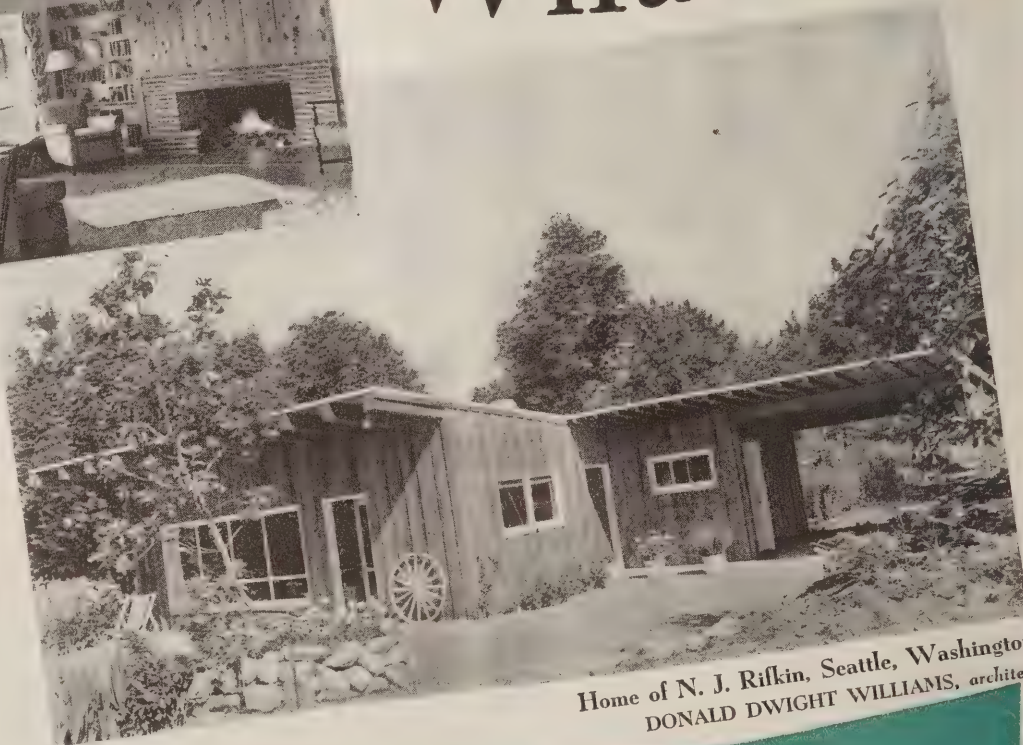


Thoroughly modern are these horizontal roof lines



The well-lighted living room

IF IT'S a tiny house you want, look closely. Here's a house, compact as a nutshell, and it has just about everything. Completely lacking in pretense, its natural wood finish is worn with an undeniably modern air. Of course, gleaming white trim helps give just the right sparkle to the exterior. And gaze well at the car port. Not much imagination needed here to transform that feature into an ample covered porch. 'Tis true that good things often come in little packages! Study well proof of this axiom.



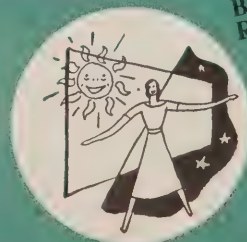
Home of N. J. Riskin, Seattle, Washington
DONALD DWIGHT WILLIAMS, architect

"Musts" for your Dream House



MOVABLE PARTITIONS

add flexibility to plan—change room sizes when desired



BRIGHTER ROOMS

larger glass areas plus modern lighting do this trick

House



Will It Be?

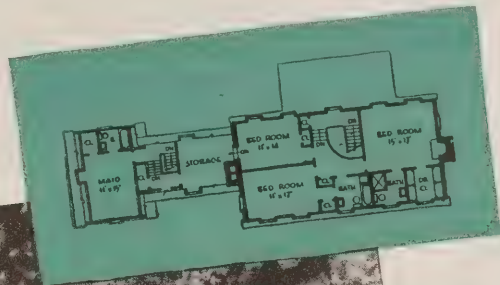
FOR those who have their hearts set on a middle-sized house, we present this simple yet dignified one on the outskirts of Louisville, Kentucky.

Reminiscent of old Williamsburg, here's a house which blends naturally into its woodland setting, bringing to mind the gracious living of another day. In years to come many of us will carry on this tradition. For these, this house presents a perfect background for that new, exciting life ahead.

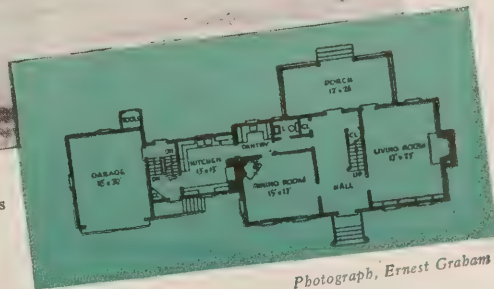
The gambrel roof lines, generous chimneys, bead-edged siding, and unadorned entrance

are in the best Southern tradition. Simple and unobtrusive dormers snuggle comfortably against the generous roof. The low lines of the kitchen and garage wings add greatly to the general air of informality and well being.

Its mantels, ash floors, and cherry stairway have been taken from early Kentucky homes. The living-room walls are an elusive shade of gray-pink, while the wainscot in the dining room was painted "Raleigh Tavern Green," with dead-white plaster walls. Throughout we have a house of charm, one which carries on a precious native heritage,



N. Barnett Jones house, Louisville, Kentucky
WISCHMEYER, ARROWSMITH, and ELSWICK, architects



Photograph, Ernest Graham

INSULATION

saves on fuel consumption—insures maximum comfort



HEATING UNITS

are small, clean and glamorous—need not be hidden in cellar



STOCK DETAILS

are well built, authentic in design—real money-savers

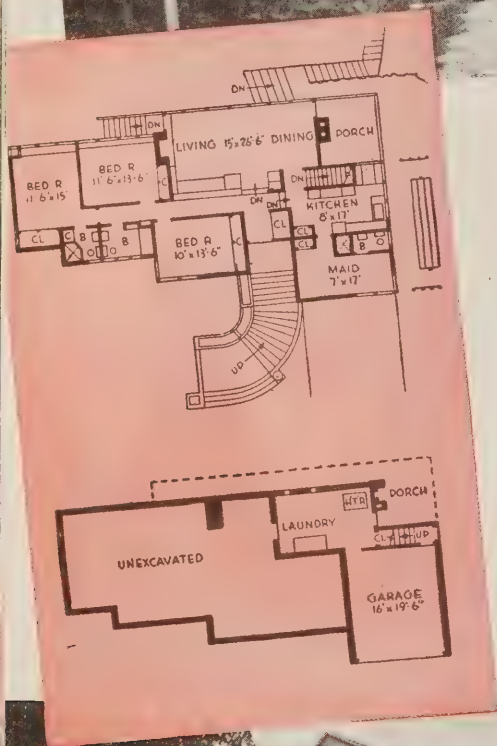
Be it small or large, a man's home should be, above all things, uniquely his own—a shelter from the elements, a refuge from the world's cares, and a hearth where family and friends can gather to laugh and talk without fear. Let it continue to be so

The home of Mr. and Mrs. Gordon MacKenzie, Madison, Wisconsin



WILLIAM KAESER, architect

We Want Our House Yet



IF THE house you want must be as modern as tomorrow's headlines, as spacious as all outdoors, yet have the compactness of a jigsaw puzzle—here's the answer. William Kaeser, the architect, by taking full advantage of a most uneven lot, has produced a perfect example of straightforward, economical planning. Excavation was practically eliminated.

The construction is cement stucco on wood frame with solid posts between windows into which fixed glass was rabbetted. The movable sash is of steel. Natural cypress, oiled, was used inside and out. With an eye to upkeep, wood trim was

omitted from doors and windows. The ceiling in the living room was also built of cypress. The interior walls throughout are of sand-finished plaster with pale yellow integral coloring.

A glance at the plan shows that every available square inch of floor space has been fully utilized. The bedrooms, while not overlarge, serve the purpose splendidly, thanks to built-in furniture. And sakes alive, just look at those closets! Notice also, the clever use of low cases between the living-dining room and the passage to bedrooms. The rear wall, built of glass, overlooks a ravine.—ETHEL McCALL HEAD

Photographs, Fritz Kaeser 2nd



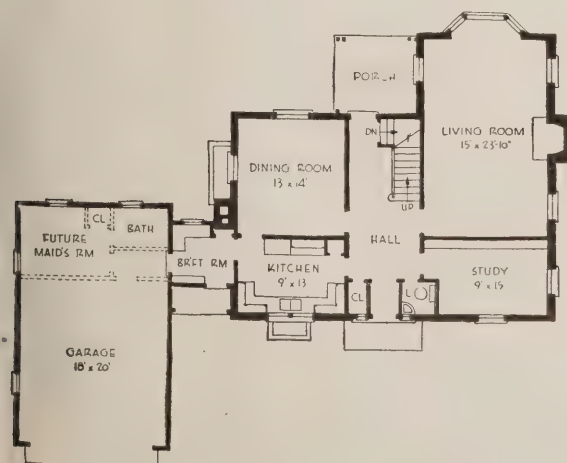


Photograph, R. C. Rose and Son

Spacious Compact

TAKE one low-eaved Colonial house with dormers—place well on a lot rich with beech and maple trees—and lo, what an eye-filling picture you have! For instance, this low, well-proportioned Colonial house in Princeton, New Jersey, built by a university professor and his family as an escape from rented houses, is as much a part of the typical American college town as a rousing football cheer.

Placed on its lot so that not one ounce of good winter sun would be wasted, its windows located to capture the greatest amount of beauty in the surrounding countryside, the appeal of this house cannot be denied. There's a difference, too, about the traditional plan. An ample living room with its sizable bay window takes full advantage of the garden in the rear. Of course, as in every well-regulated professor's house, there must be a study. Each room is well located and lighted, and boasts adequate cross ventilation.



Standard Sizes you should know!

THEY OFTEN DETERMINE
ROOM SIZES



BEDS

Twin sizes
3'8" x 6'6"
Double
4'10" x 6'6"



KITCHEN COUNTER TOPS

Width
2'0"
Height
3'0"



BATHTUBS

Small
2'6" x 5'0"
Medium
2'6" x 5'6"



SHOWERS

Average
3'0" x 3'0"



BOOKCASES

Width
8" or 9"



FIREPLACES

Average
3'0" wide
2'6" high
Large
4'0" wide
2'8" high



CLOSET DEPTHS

Minimum 1'10"
Average 2'0"



DINING ALCOVE (4 Persons)

4'0" deep
5'6" or 6'0" wide

The home of Mr. and Mrs. W. S. Howell,
Princeton, New Jersey

GEORGE B. COOMBE, architect

CLIFFORD D. QUICK, associate



WILL YOUR DREAM

Two little homes in



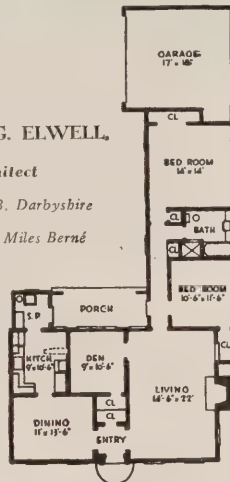
The attractive lattice-flanked porch

HOWARD G. ELWELL,

Architect

Data, Martha B. Darbyshire

Photographs, Miles Berné



The home of Mr. and Mrs. Harold E. Germain, West Los Angeles, California

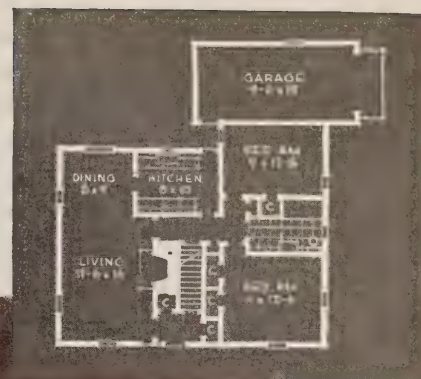
AS AMERICAN as apple pie are these two small houses in the early American tradition. Separated by the breadth of this fair land, they prove most pointedly the tremendous appeal of this peculiarly native style. The Germain house in California has, in plan, deviated from the conventional and rambles as do most of our Western homes. Its exterior walls are a combination of redwood siding and battens. The roof lines have purposely been kept low and extend over the bedroom wing to the spacious garage. An extra plan feature is the conveniently located den which, upon occasion, is used as an extra sleeping room. A small house, indeed, but with big ideas—every square inch livable and useful.

Snug among its birches in a New England town, the Lyman house follows more closely in the footsteps of convention. Its gambrel roof adds height to the exterior and also provides additional living space on the second floor. The combination living-dining room, however, is entirely modern in design. Both houses have been painted red with white trim—both are sisters under the skin—happy relatives indeed!



HOUSE BE MADE OF WOOD?

Red and White



Picturesque birches frame the John Lyman house in Springfield, Massachusetts—ROYAL BARRY WILLS, architect

FUTURE HEATING SYSTEMS FOR EACH ROOM

FROM the early days, when a fireplace was considered the proper method of heating a house, to the modern automatic circulating systems, the story of home heating has been one of constant progress. Yet at each successive step we were pretty certain that the ultimate goal had been reached. "This is *it*," we exclaimed with pride. We were and still are wrong in this assumption. Heating keeps in step with the times.

Important advances in home heating are on the way. For instance, your future home will be divided into temperature zones, each with its

individual control. During the day while your bedrooms may be kept at 60°, the living quarters of the house could be 70°. Temperatures may be increased or decreased at will. An electronic thermostat, more sensitive than any instrument built today, will control these temperatures. Tomorrow's radiation will be either set into wall openings or completely hidden in walls and ceiling. Year-round air conditioning will be commonplace. Heating plants will become smaller and smaller and at the same time more efficient, requiring no attention whatever, silent servants, indeed.



predicts

**CHARLES B. SWEATT, Vice-President
Minneapolis-Honeywell Regulator Company**

THESE HOUSES WANTED PLENTY OF ELBOW ROOM—

A MODERN



ONE STORY



A RUSTIC



DO THEY GET IT—JUST LOOK BELOW!

HOUSE BUILT IN CALIFORNIA

SPACE and more space was what Mr. and Mrs. Espie Stafford wanted when they planned their home. Results prove that they got just that and lots more. Their low-eaved house rambles over two lots, reminiscent of early California homes. Modern treatment, especially in the case of the oversized windows, definitely brings the house up to date.

Walls, covered with redwood siding painted white, provide a fitting background for the bottle-green shutters. Roofs are of cedar shingles. The house

proper is frame construction supported by poured concrete foundations. All interior partitions are lath and plaster. Ingenuity runs rampant throughout the plan. For instance, the dining room is in reality a glazed-in passage between living room and sleeping quarters. This helps tremendously to bring the gardens right into the house. The workroom, directly behind the garage, is Mr. Stafford's pet. The flooring throughout is of oak planking. A thermostat controls the hot-air heat provided by a gas furnace.—**ROGER STURTEVANT**

ESPIE STAFFORD HOME, Garden Village, California

A. H. LARSEN, architect

Photograph, Roger Sturtevant



3 LEVELS IN ATLANTA, GEORGIA

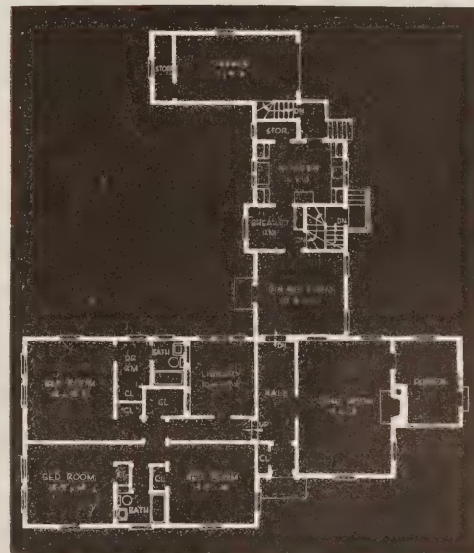
ONE story, three levels and a den—these were the only requirements given by the Henry Thompsons when house plans were started. The rest was up to the architects. Sounds like taking quite a chance, but the Thompsons had faith backed up by sound logic. This attractive gray shingled house with its colorful maroon shutters proves the point. And are they pleased with their cottagelike house among the Georgia pines!

Here we have a house divided into three wings—each on a different level

and all leading from one central hall. The required den, wood paneled, is located in the bedroom wing. The living room and sun porch occupy the second wing, while the third wing houses dining room and service rooms. Except for the den and breakfast room, all rooms have cross ventilation. The roof is of slate; the exterior walls of wood shingles stained gray. Insulation covers the dining room. A gas-fired furnace provides winter air conditioning. Flooring throughout is oak. For closet space, check over this plan!—**SUSAN JONES MEDLOCK**

HENRY THOMPSON HOUSE, Woodward Way, Atlanta, Georgia

BURGE AND STEVENS, architects



SETTING FOR A ROLICKING FAMILY

WEARABILITY and sound economy played a major part in determining the make-up of the James Stedman home. For a young family with two rollicking children, rustic has proven a wise choice. Exterior walls of rough redwood treated with durable green-gray shingle stain and a low-pitched roof of cedar shakes keep maintenance at a minimum and weather "just right."

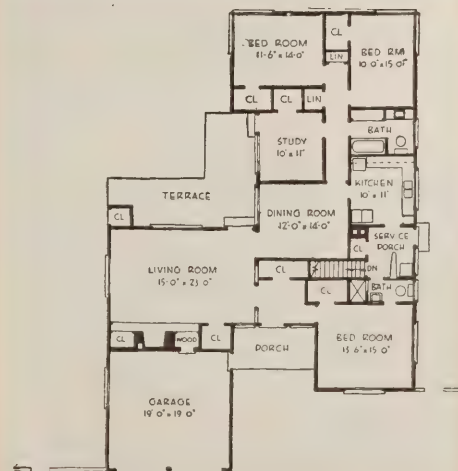
Many of the interior walls are of knotty pine stained a warm gray. These, along with tile window sills, have made

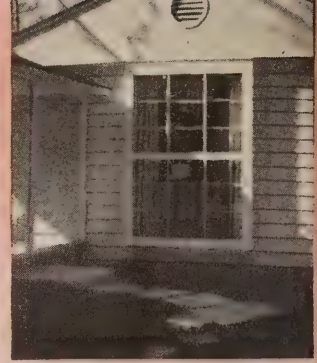
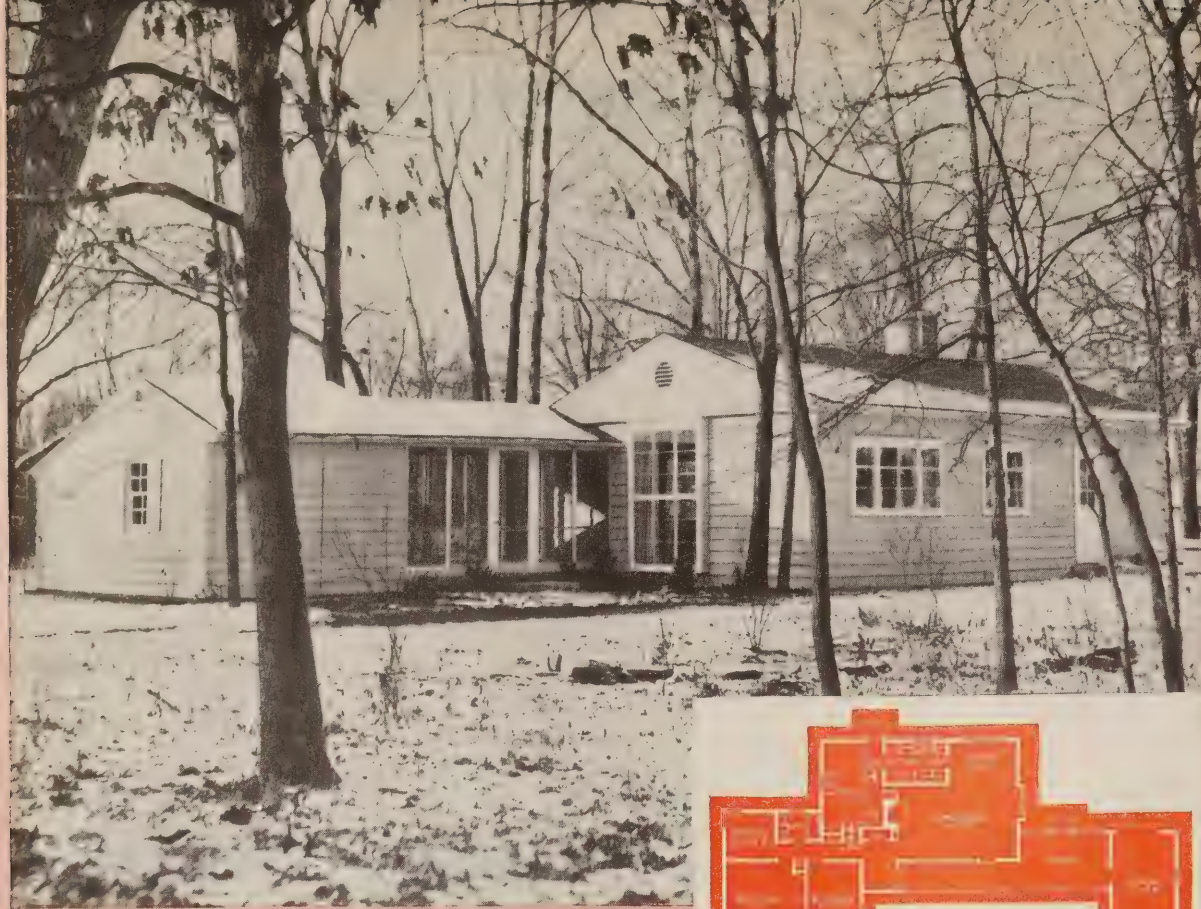
housekeeping a joy for the mother of the family. A small stairway concealed in front hall closet leads to a good-sized attic storage space. Because of the thickness of the living-room-hall wall it can be used for card table storage, and the fireplace bin is filled from the garage. A sliding awning over the rear terrace allows both winter sun for living room and summer shade for terrace. Unusual is the sidewalk fence—grape stakes support an annual hedge of artichokes—foliage, flowers, and vegetables!—**ROGER STURTEVANT**

JAMES STEDMAN HOUSE, Palo Alto, California

STEDMAN AND STEDMAN, designers

Photograph, Roger Sturtevant

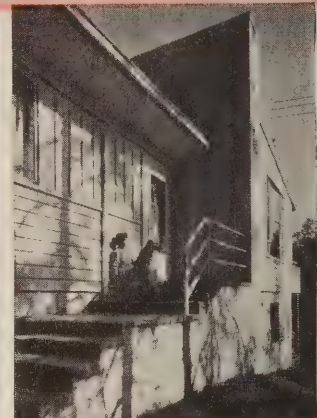
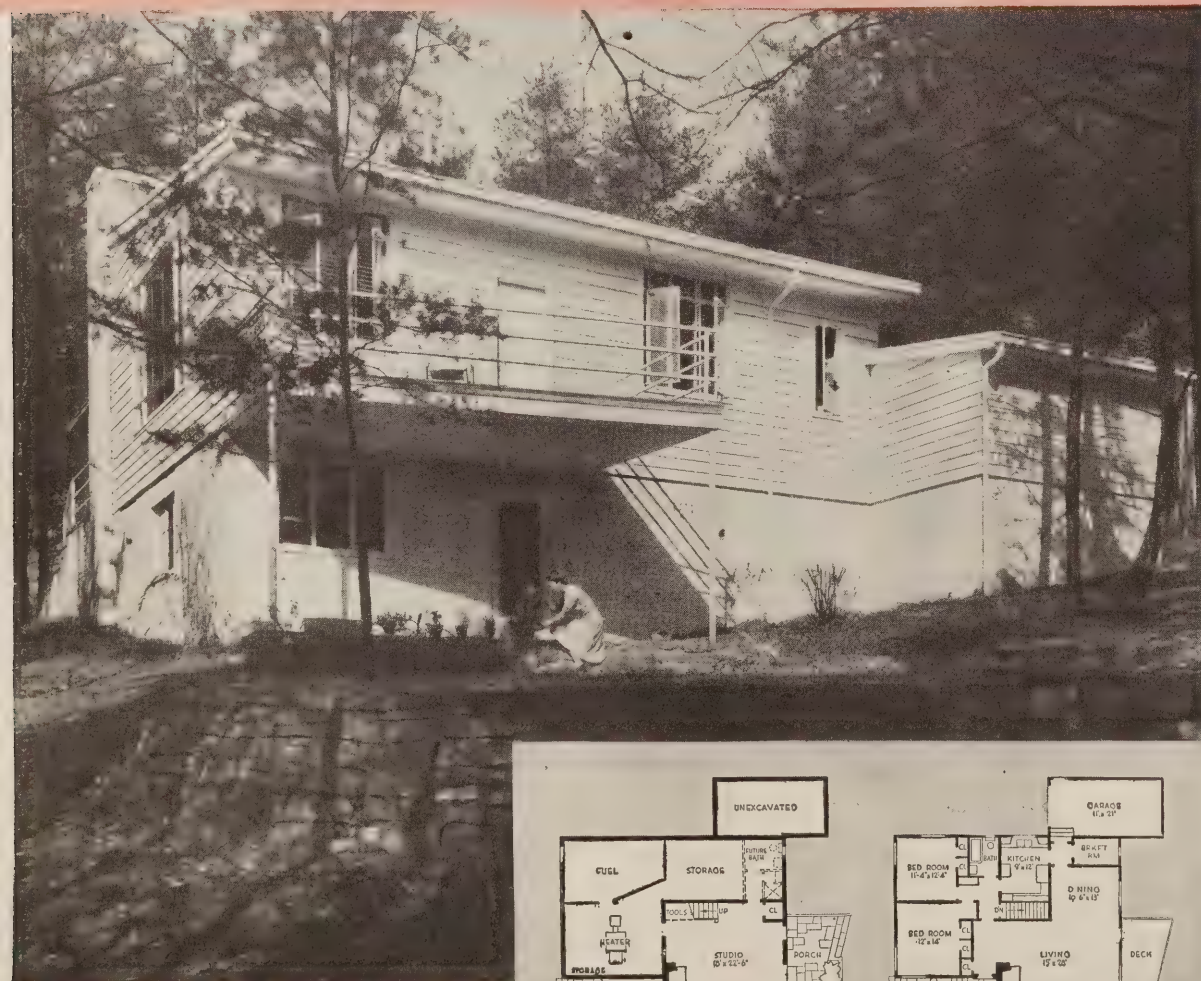
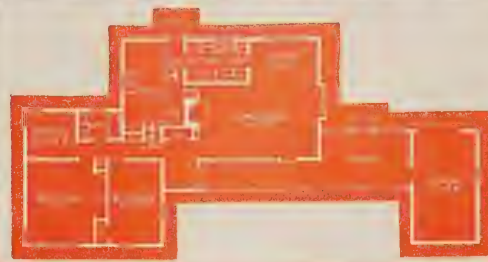




Living-room bay window

ROBERT BURROWS
HOME
HUBBARD WOODS,
ILLINOIS

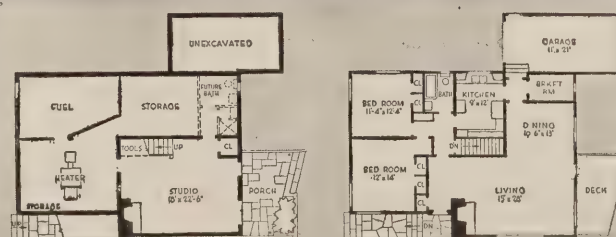
PERKINS, WHEELER and WILLY
Architects



Entrance detail

HOME OF
MRS. MARIO BIANCULLI
KNOXVILLE,
TENNESSEE

MARIO BIANCULLI
Architect



THIS ILLINOIS COLONIAL IS AS MODERN AS TODAY

NESTLING in its wooded grove, here's a house combining most successfully the past with the present. In outline, detail, and wall treatment its inspiration is certainly Colonial. Yet there's a difference. Perhaps the open plan does the trick; maybe it's the low-sloped roofs; still, perhaps the large window areas add up to the answer. Whatever the reason, first glance convinces that this

house belongs completely to the present.

The plan is definitely modern. Following the trend of many progressive designers, the architects have combined the living and dining areas. The result is an ample, well-lighted, L-shaped room with enormous expanses of window areas. The small, efficient kitchen is logically placed adjacent to the utility-laundry room. Bedrooms, arranged together in a separate wing, are

compact yet contain ample wall and closet space. A covered passage connecting house to garage has been widened at one point to form a good-sized screened porch.

The exterior walls are wood clapboard, painted white, the roof gray asbestos shingles. Windows throughout are sliding wood sash; the oversized bay window in the living room adds dignity and charm. A gas furnace furnishes the hot-air heat.

Photographs, Charles H. Keller



MODERN COUPLE BUILT IN EAST TENNESSEE HILLS

THE purchase of five rolls of hydrangea-patterned wallpaper really started us on the way toward having our own home. The idea had never occurred to us before, but now a living room must be designed to take full advantage of the wallpaper's decorative possibilities. Before long we were seriously planning a house. First we had to find just the right lot. This wasn't an easy task. There

must be room for a good-sized flower garden, a vegetable garden, and quantities of trees, with room to spare. Quite a large order, but we found it, one mile from the city limits—gently sloping land with plenty of trees, and what a VIEW!

We already had definite ideas about the house itself. It must have a horizontal look; the main rooms must be on one level. Each room was designed to take advantage of the

beautiful mountain vistas. Large glass areas bring the outdoors right into the house, eliminating any necessity for picture hanging. On the lower level there is a studio-workroom leading to a landscaped terrace. I'm really proud of my landscaping, especially around this terrace. Interior decoration is mine, too, while the furniture design and execution were in fact a family affair.—**KATHERINE POTTS BIANCULLI**

Interior decoration, Katherine Potts Bianculli



EDGAR J. BUSSEY HOUSE, WEST HARTFORD,
WALTER J. CRABTREE, JR., ARCHITECT



AMERICAN

WALLPAPER ADDS SPARKLE
TO DINING ROOM.
TOP, LIVING-ROOM FIREPLACE



RESTFUL AND INFORMAL
IS THE LIVING ROOM



Photographs, F. M. Demarest



REAR ELEVATION

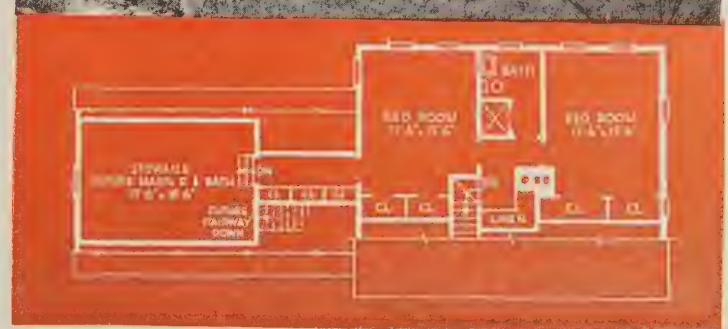
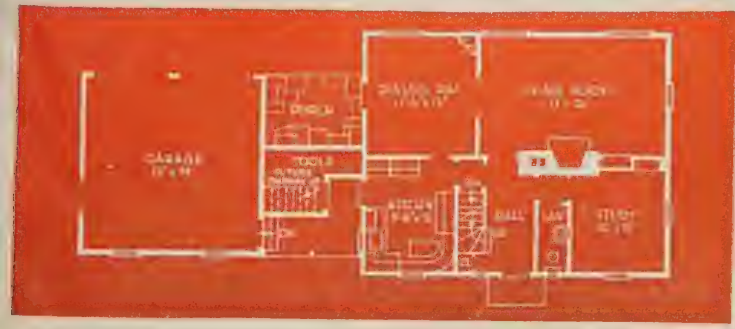
BEAUTY in Connecticut

GAZE upon a Dream House come true! Located among the rolling New England hills, this charming salt box has just about everything. Its appeal is inescapable—there's an American quality about it, a charm as native to these shores as Plymouth Rock itself.

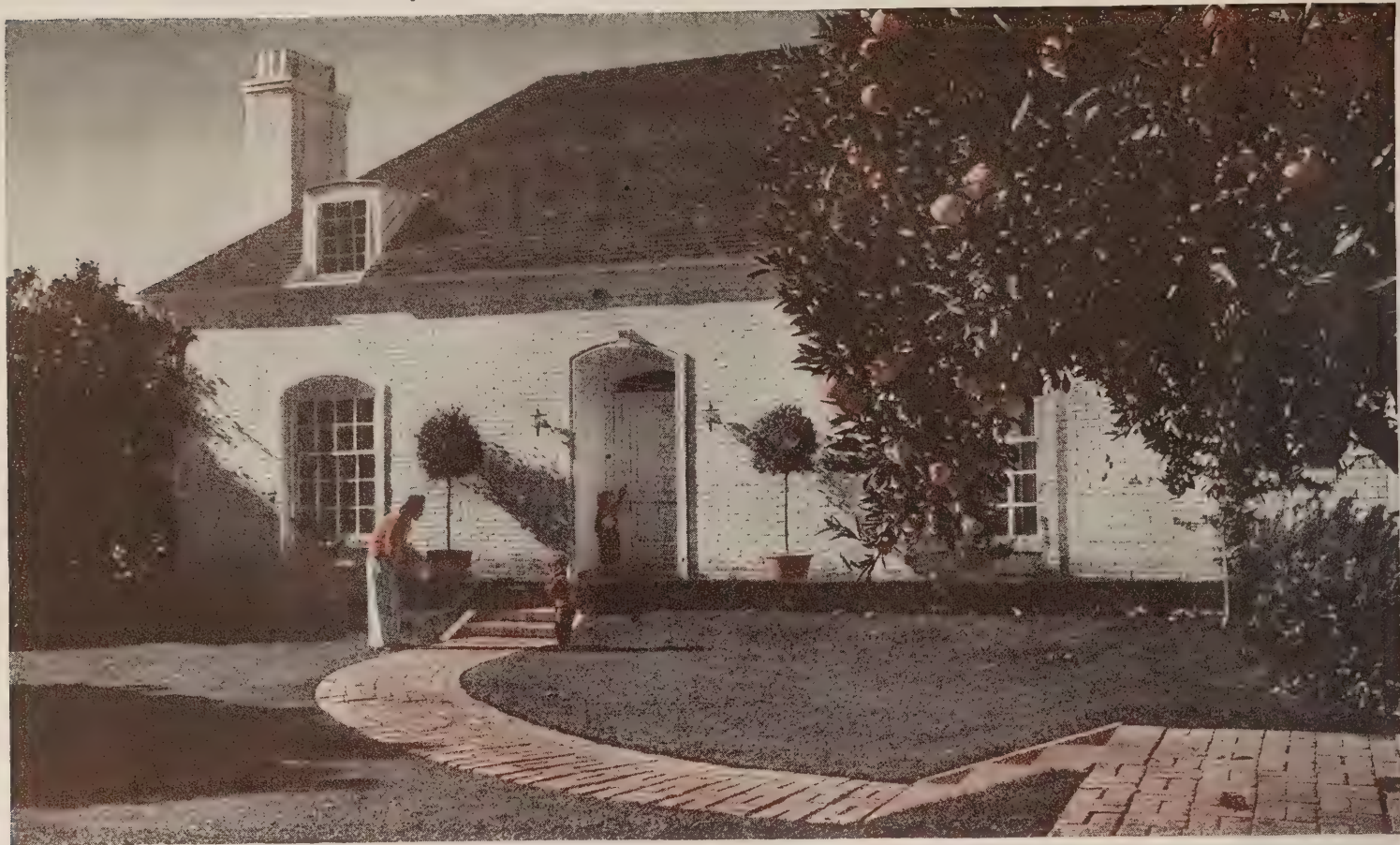
At first glance the size is deceptive. By taking advantage of the natural lot contours, the garage wing, though very ample in size, snuggles down at a lower level than the main house. This results in a most attractive lowering of the garage roof line. Exterior walls

are of white-painted, narrow clapboards; roofs are of cedar shingle. The quaint picket fence and lamp post were designed and made by the owner.

Though the plan nods in the direction of tradition, ingenious design helps it escape the stereotyped. Oversized living-room and dining-room windows may not be strictly conventional but they certainly help to bring indoors the glorious surrounding countryside. A Century Oil Burner provides hot water heat in concealed radiators, while Eagle Insulation has been used throughout the house.



WARMTH, BEAUTY AND STRENGTH LIE IN WALLS



Photographs, Maynard L. Parker

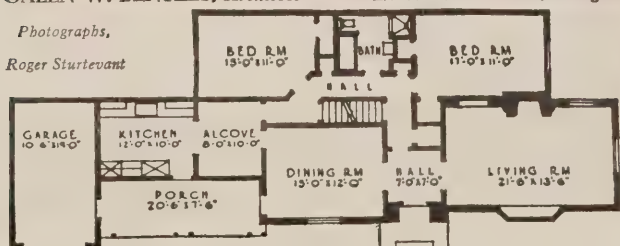
THERE'S NO PRIORITY ON PLANNING!



GALEN W. BENTLEY, Architect

EDWIN DOFSEN, Designer

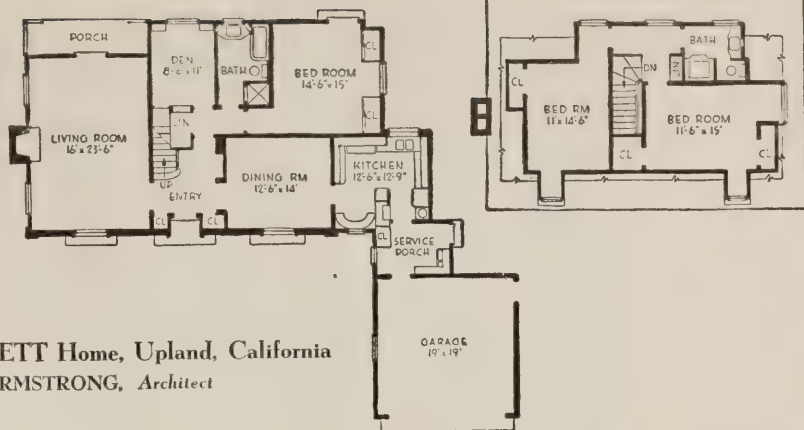
*Photographs,
Roger Sturtevant*



ROBERT L. COLE Home, Seattle, Washington

OF BRICK

OWELL E. BARTLETT Home, Upland, California
JEROME G. ARMSTRONG, Architect



LIKE a bit of old provincial France is this charming brick house framed by its many range trees. There's an air of serenity about it—an invitation to more gracious living behind its sparkling white walls. Notice, too, the oversized windows, well placed and crowned with gently curving arches. Who could resist the urge to enter the simple recessed doorway—to share further the hospitality so generously offered!

Inside we find color—color used with restraint yet reflecting a warm, comforting glow throughout. French blue and rose in the hall-

way, cream and burgundy in the dining room and alcove, soft blues in the living room—yes, modern provincial wallpapers carry these tones throughout the house. Every convenience has been thought of; for instance, the small closet for the twins at the foot of the stairs—good training ground, indeed, for Young America! Notice also the pantry shelves and closets dividing the kitchen from the dining alcove. Could anything be handier? A large two-car garage has been well blended into the design, near the service wing, conveniently located.

—LENORE M. BATCHELOR

Will Your Dream House Be of BRICK?



THIS long narrow house and its long narrow lot fit as naturally together as apple pie and cheese. There's nothing monotonous about this house; in fact, by ingenious planning and design, an infinite variety of roof lines and details has been achieved. Roman brick of neutral orange,

longer and narrower than ordinary brick, gives unusual scale and pattern to the whole. This same orange has been used in the painted wood gables, to give just the right amount of color balance in each of the end elevations.

Indeed, ingenuity has been employed in many other directions.

The window shutters are stock cupboard doors onto which have been nailed small half-round moldings. The result looks surprisingly like the ordinary slat shutters but with a remarkable degree of softness against the brick walls.

Throughout the plan we notice the numerous ample closets so dear

to the hearts of all housekeepers. Balancing the fireplace window in the living room is a built-in bookcase. All rooms have been well placed, cross ventilated and have been given well-chosen unobstructed wall areas. This in itself is no minor achievement in a small plan—a boon to furniture arrangement.

WELL, MR. ARCHITECT- WHAT SAY YOU NOW?

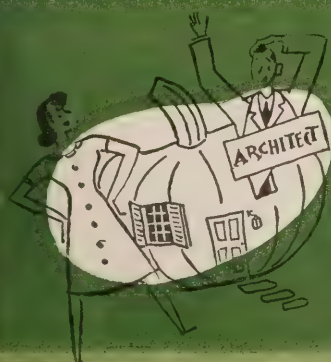
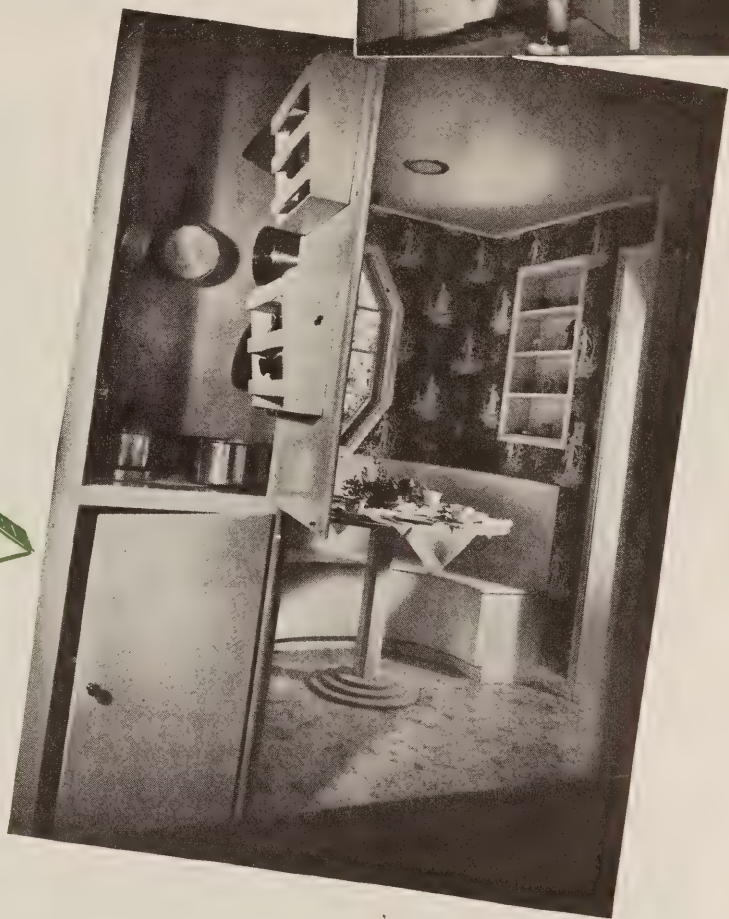
"Peter Peter Pumpkin Eater had a wife and couldn't keep her;
He put her in a pumpkin shell, and there he kept her very well."

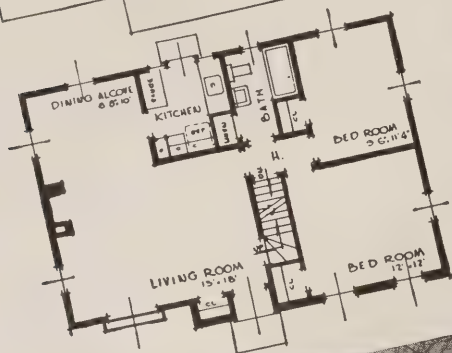
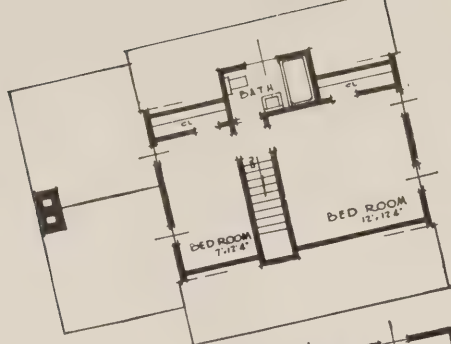
YES, Peter kept her there a long time until she became thoroughly tamed, and conditioned to drudgery and slavery. But times do change. Up to the present, it's been a man's world—mostly. Who designed the houses in which the average American is trying to live an average life? Men—bless 'em! They've known little and cared less about the inner workings of a household. The

house must have an exterior "pleasing to the eye" at all costs? Some even really believe that good "old-fashioned" drudgery keeps us girls out of mischief. Shades and shadows of the dark ages!

Somehow or other we're breaking through the pumpkin shell and leaving Peter to survey the results of his masterly thinking. Here's my idea. At least once in his career, every architect should

be required to take over the housekeeping in one of his creations for at least a month. Maybe then he'd learn what makes a home tick. How we women deteriorate when the pumpkin shell can be managed by buttons, levers, and photoelectric cells (whatever they are). Such decadent pastimes as singing, playing with the children, golf, painting, writing, may be our unfortunate lot then. Oh you architects—you men, you've lots to learn yet!—JULIA ELLA





Photographs, Adolph Study



The Home of MR. AND MRS. HUGH PARKER,
Salt Lake City, Utah

GEORGIUS CANNON, Architect

THREE BRICK HOUSES THAT ARE

THERE'S comfort and reassurance in Colonial homes. Here we have three—each individual in its own right, each located in a different part of the country, yet every one of them carrying on the same deep-rooted tradition that is uniquely our own.

New Jersey gives us the Dutch Colonial home of Mr. and Mrs. Peter De Leeuw, Jr. Though small in appearance, it packs a tremendous amount of livability within its well-proportioned walls. These walls are of common brick accented by white trim, with a brown wood shingle roof. A deep-set entrance doorway gives a well-shadowed accent to the front elevation. A predominating feature of the living room is a wood-paneled fireplace breast. Other features include stock wood sash and Hope steel casements, a Bryant gas-fired air conditioning unit, Standard Sanitary plumbing fixtures, and Morgan stock woodwork and trim.

The Hugh Parker house in Salt Lake City is more reminiscent of our early New England farmhouses with their air of informal hospitality. Low, rambling roof lines and oversized

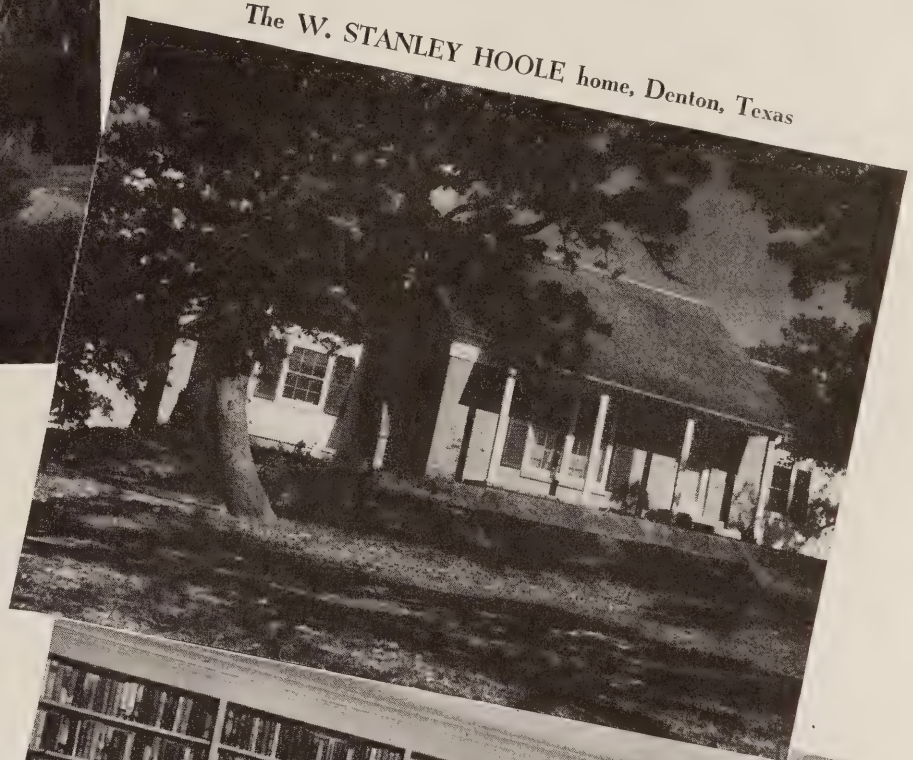
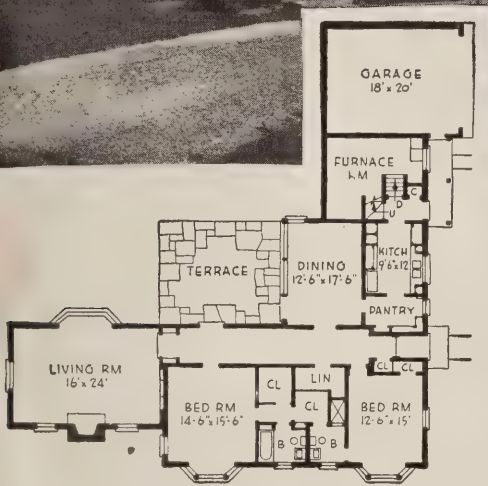


The Home of MR. AND MRS. PETER DE LEEUW, JR.,
Hackensack, New Jersey

R. C. HUNTER, Architect



M. BARNETT SMITH, Architect
KATHRYN PETTIT, Decorator

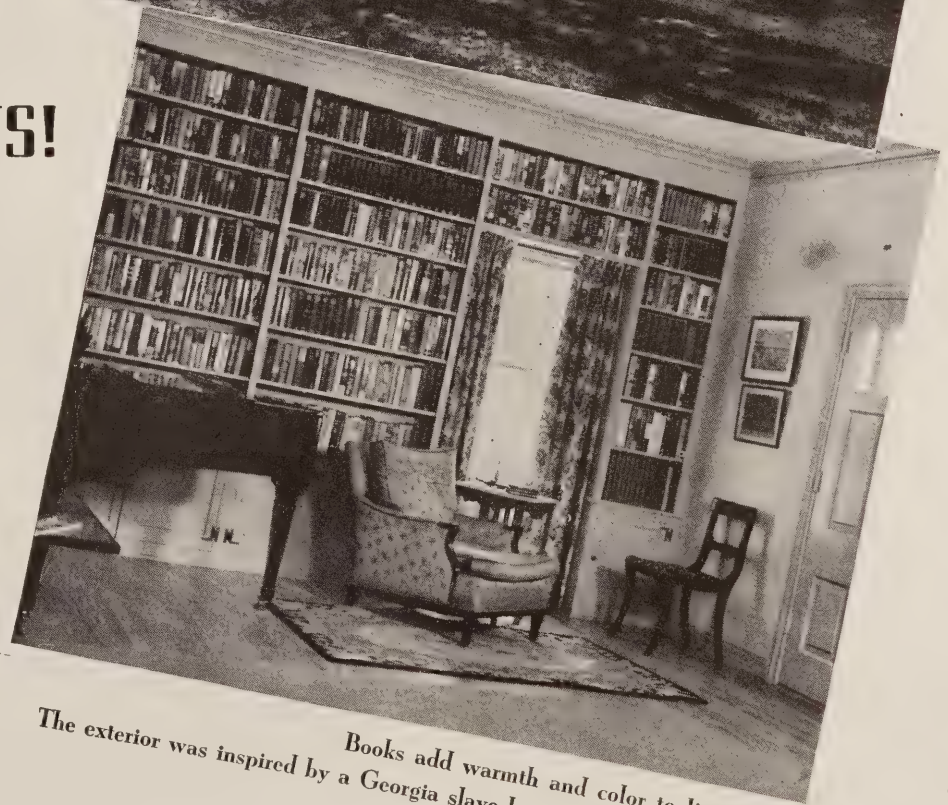


The W. STANLEY HOOLE home, Denton, Texas

TRUE AMERICANS!

Windows do much to enhance this charm. The Parkers insisted on the large windows in order to capture the magnificent view of the Wasatch mountains. Such touches as this, especially the whitewashed brick walls and attractive bay windows, go far in giving the house distinction. Because of water near the lot's surface, furnace room and laundry are only a half-story below the main floor level.

The W. Stanley Hoole sought a livable, informal house—really a country cottage where a child might romp and a tired man might take off his shoes in the living room and settle down with the evening paper. Their home is the successful result. Copied from a slave house in Georgia, Mrs. Hoole's birthplace, it has all of the dignity and quiet charm long associated with the South. Exterior walls are of century-old oversized brick. Mr. Hoole is a college librarian, so it is no surprise to find one end of the living room completely covered with books. Grass cloth paper on the side walls blends with the gray-green woodwork. Chintz draperies of rose and gray-green complete the color scheme.



The exterior was inspired by a Georgia slave house
Books add warmth and color to living room

THIS MODERN HOUSE IS FROM MISSOURI!



Living-room alcove showing clerestory windows



The front entrance door

The Home of
DR. and MRS.
HUDSON TALBOT
Ladue Village, Mo.



Interesting corner fireplace in dining room

BRICK houses, did we say? Well, here's one that really does more than its share in showing the varied uses in which brick can be employed in residential design. Exterior walls of brick, walks, terraces, yes, even interior finishes prove how nicely this tried-and-true material fits into our modern way of comfortable living.

Perched on the brow of a high hill, this one-story house boasts seven rooms and two baths. Three wide French doors lead from the living room onto the spacious terrace with its breathtaking view of the surrounding countryside. A long, wide, cantilevered canopy provides proper summer shade

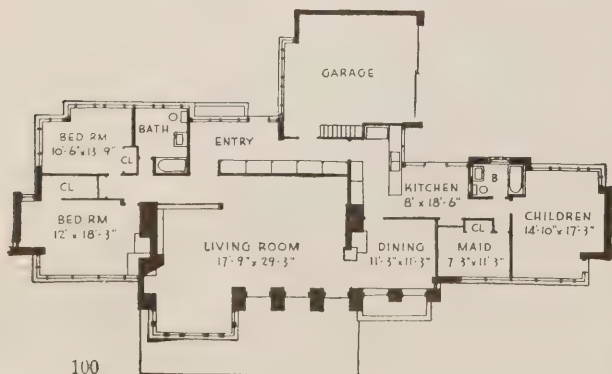
without the usual obstructing piers. The living room is high, with a battery of clerestory windows for additional brightness. Worth noting, too, is the definite saving in upkeep of the house. Rough brick walls gain character with age, and the natural tidewater cypress woodwork, with occasional waxing, develops its own patina.

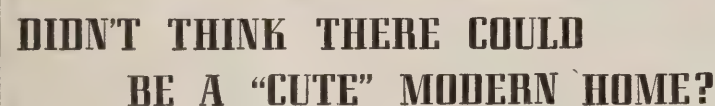
Floors are of concrete, gaily stained a light aqua. An interesting feature is the heating system—copper pipes buried in a gravel bed beneath the concrete floor slab. Heat is transferred from the hot water pipes to the slab and radiates heat evenly throughout each room in the house.—ELLY BAACK

Photographs, Clint Murphy of the St. Louis Post-Dispatch



EDOUARD JULES MUTRUX and WILLIAM ADAIR BERNOUDY, Architects



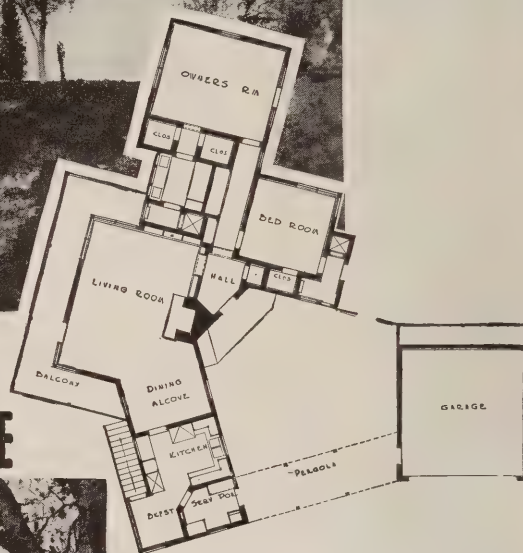


THESE STUCCO DREAM HOUSES ARE

DESCENDANTS OF TWO WORTHY PIONEER

PHILIP ILSLEY HOME
West Los Angeles, Calif.

EDLA MUIR,
Architect



Colonial-Spanish Style

EAST may be East, and West may be West—now let's stop right there. For the twain *do* meet, and here are houses to prove it. Remember, of course, that our remarks are not global—we're really discussing this mighty nation of ours. Spanish-Colonial we call these homes, and rightly so. Their gleaming stucco walls, heavy shadowed eaves, and rambling plans recall vividly Spanish ancestry—yet there's a straight-from-the shoulder look about them that could come only from America. Consider well their attractiveness, their vigor, when you plan that future Dream House.

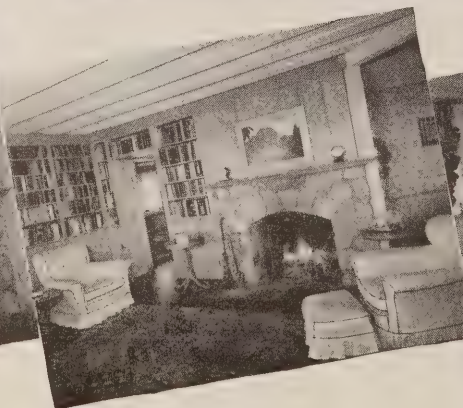
A romantic background is theirs,



Data from Martha B. Darbyshire

Miles Berné, photographs.

these offspring of two separate civilizations. We have Padre Eusebio Francisco Kino to thank for their beginning. When, in 1697, he founded his first mission in California, seed was planted that was to develop into a completely new style of architecture. At that time, many leading Spanish architects were busy in Mexico, introducing to that recently conquered land the baroque style, then very much in vogue. But the road to California was a long, tortuous one, filled with all sorts of dangers and discomforts. Not for love or money would these designers hazard the trip. In many ways this was a blessing in disguise for future home owners!



THERE'S VARIETY IN STUCCO HOUSES, TOO!



Merrill Winans, Landscape Architect. George D. Haight, Photographer

Undaunted by lack of professional guidance, Padre Kino and his intrepid band of monks relied on their meager knowledge of architectural design. They recruited local Indian help for the erection of their buildings. The results were simple almost to the point of primitiveness. Broad stucco surfaces were the order of the day, perfect background for delicate play of light and shadow. Walls were of adobe brick or crude burned brick, roofs of burned tile, beams of native woods. Ornament was used with great restraint. Most of these materials were borrowed from the Indians, who for centuries had used them to erect their own pueblos. The plans, with courtyards and patios, were Spain's unique contribution to the new world.

No wonder early pioneers from the eastern seacoast, in their search for new horizons to conquer, were impressed by this new architecture, fitting so naturally into the surrounding countryside. Used to an abundance of timber, from which sprang their own unique style of colonial dwelling, they readily saw the logic in these new materials. They did not adopt the style completely, but

adapted it to their own needs. Their concept of home was deep rooted; they were proud of the houses they and their fathers had created.

Gradually the two styles blended, the best features of each used logically and wisely. Today we have an architecture that is a perfect marriage of the two—colonial houses translated into new materials, soft of texture, gracious and colorful; homes that fit perfectly into our present mode of living and ready for that new life after the war. These homes have taught America many things. Because of them, we realize the satisfaction of the open plan which brings the outdoors into the house, gaining double duty and beauty from the garden. Low roofs and heavy eaves, with their resultant deep shadows, help these houses fit naturally into the surrounding landscape. But above everything else these homes have taught us the proper use and beauty of stucco walls.

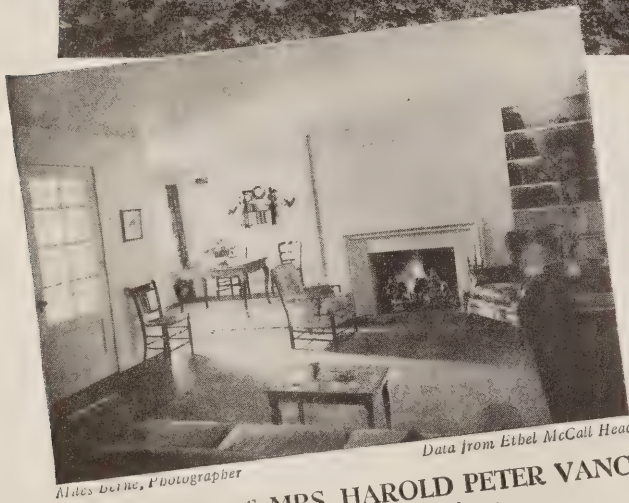
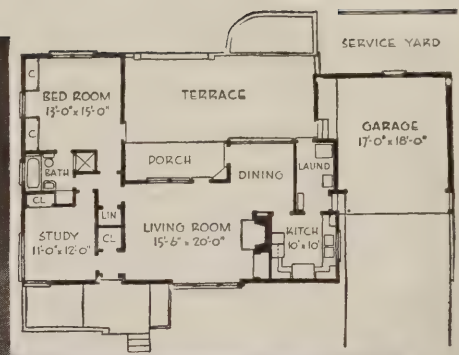
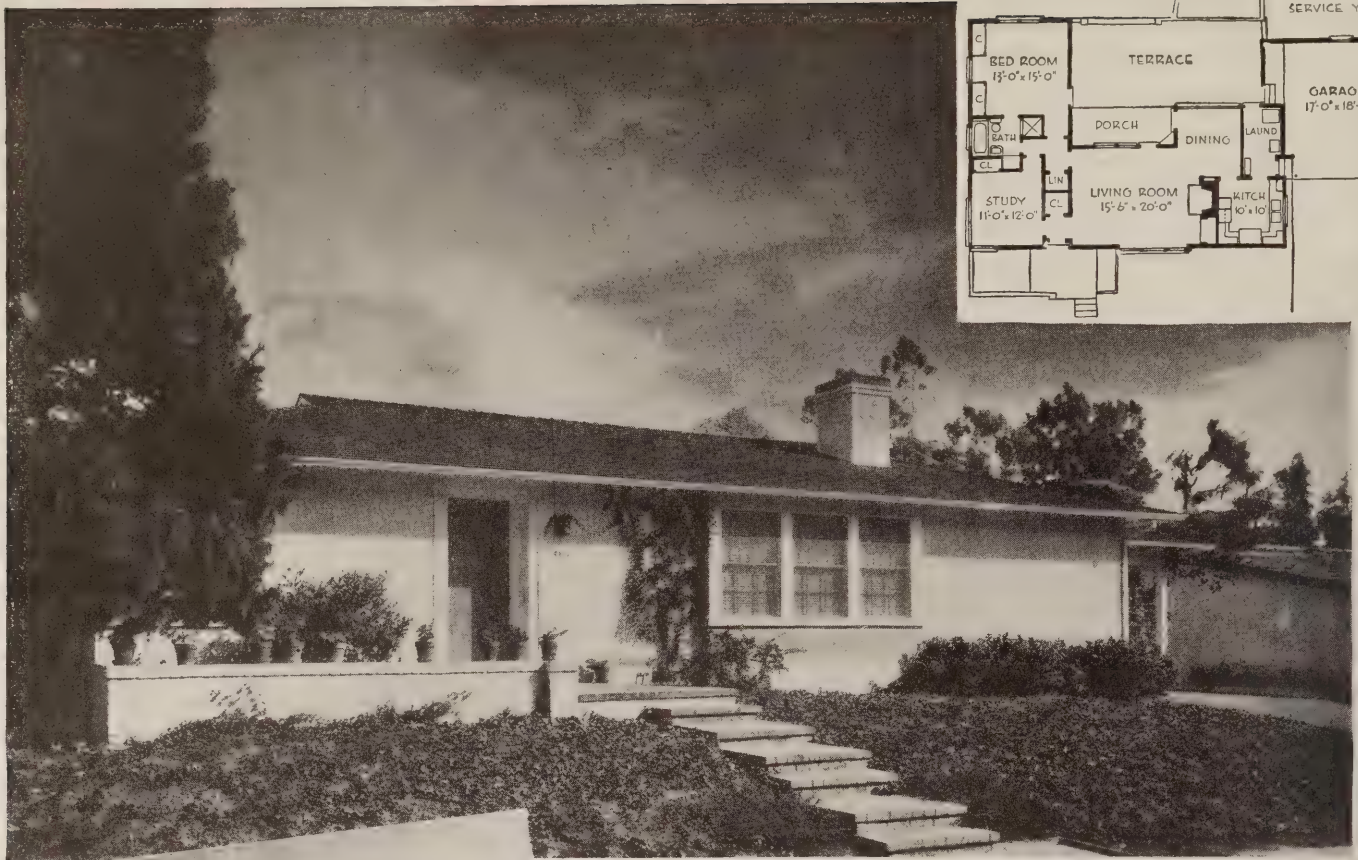
Stucco is not a new material. Through the ages it has always tempted designers because of its plasticity. Greeks and Romans used it on their buildings; it was a natural leg-



HOME OF MR. AND MRS. L. M. KIPLINGER
Pasadena, California



H. ROY KELLEY, Architect



Miles Berne, Photographer
 Data from Ethel McCall Head
HOME OF MR. & MRS. HAROLD PETER VANCE
 Brentwood Heights, California
 WINCHTON RISLEY, Architect

acy of the Mediterranean countries. Spaniards, long trained to its infinite possibilities, were past masters in its use. Under the intense sun of their native land, stucco took on new life and brilliance. Because of its inherent beauty, walls did not need the constant interruption of window openings. Interest was gained by the judicious use of foliage or by nothing more than the fleeting play of light and shade across its surface. To overplay the use of ornament on these walls would certainly be gilding the lily. Ornament, usually of stone or terra cotta, was used primarily around the entrances, bringing an almost jewel-like emphasis to this important feature. Our eastern ances-

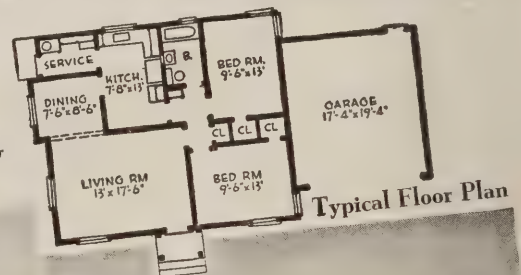
tors were deeply impressed, and immediately adopted stucco for their wall covering.

For, first of all, stucco is a wall covering. It has little to do with the actual construction of a house. For centuries it has proved indispensable in extreme climates—a barrier against the driving storms of the north countries, a buffer against the blazing heat of the tropics. Its flexibility allows application to all sorts of design. At home on the Jacobean houses of England, it is equally in keeping on the native villas of North Africa. Color, applied integrally, makes it equally versatile. The hues of the rainbow can be yours for the asking, and because the actual color

HOUSING PROJECT IN SOUTHERN CALIFORNIA

Data from Martha B. Darbyshire
Photographs by Miles Berne

ALLEN SIPLE, Architect
 BEN HARWOOD, Builder

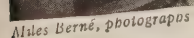


Typical Floor Plan



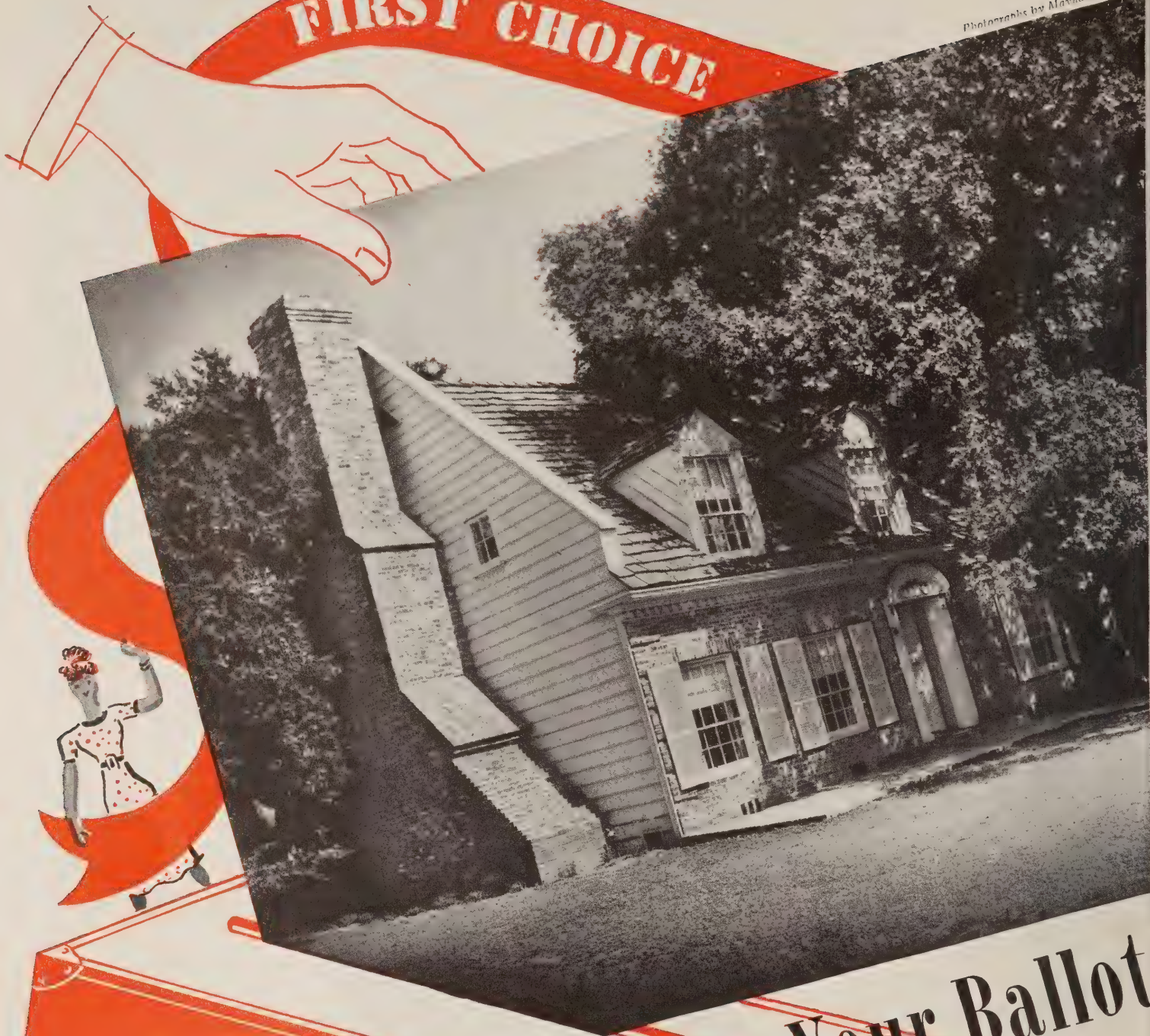
(Continued from page 83)

Much of all this has been anticipated in our work of the last decades, and so has been well proved by the users' test and testimony. After Victory it will, ever improved, become an asset and benefit to a growing part of our population, and American standards of dwelling and living will reach larger sections of the world.



FIRST CHOICE

Photographs by Maynard Parker



Your Ballot

WILLIAM J. HENNESSEY



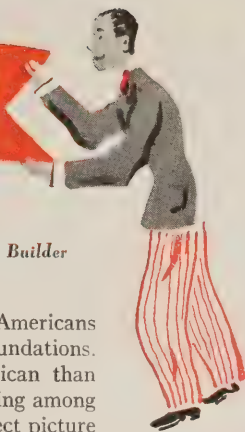
WELL, here they are, the three most popular houses in our recent Ballot Box Elections! Dear readers, they're your favorites—the houses you wanted first published in these pages. Of course we liked each and every one of the entries but, as we noted at the time, a little guidance as to the order of their appearance in *THE AMERICAN HOME* was in order. From your choice, we've reached one definite conclusion . . . the traditional American house has not lost its appeal. Just study these three top favorites. The first two are definitely traditional in character, harking back to the days of our early pioneers while the third winner is an adaptation of the Western ranch house. All

Home of Mrs. Neva H. Newman
San Gabriel, California

FRED STEWART, Designer and Builder

totally native to this land—all Americans to the roots of their very foundations.

Nothing could be more American than the Neva H. Newman house, resting among its setting of old live oaks, a perfect picture of early Virginia transplanted to California. In fact the inspiration for the chimney of this house was the St. George house in Williamsburg. Measuring twenty-two feet in breadth at its base, this magnificent chimney was built, as were the walls and terrace, of old brick, weathered to a mellow rose color. Slate colored hand-split shakes covering the roof help the old world effect. In order to bring the house close to the ground, carefully planned windows with more panes above the meeting rail than below were used. In fact, special attention to detail is one of the prime characteristics of the entire construction. The house plan itself is quite reminiscent of other days with but one exception. This occurs in the old style kitchen-eating space that is definitely modern in its execution. Walls are papered in English Dickens character paper which forms an interesting foil for the Louisiana pecan woodwork. Open cupboards and shelves display fine examples of old por-



Two views of the old-world
buttery-kitchen

Data from
Martha B. Darbyshire

Box Favorites

American First seems to be the definite keynote
of our ballot box election results



Soft gray walls, rose carpet, and blue-green draperies add
quiet charm to this Victorian living room



SECOND CHOICE

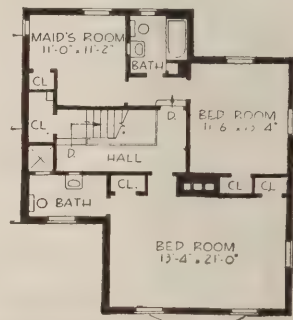
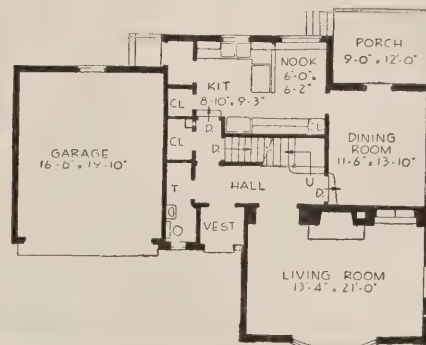
AMERICAN HOME BALLOT BOX

celain and lusterware, the products of Mr. Newman's constant search for antique Prize possessions in the living room include an unusual wag clock of diminutive size, a Crown Derby figures and an excellent collection of snuff boxes. These are displayed in a beautiful French wall cabinet and on an old English wine table located at the entrance corner. The color scheme in the room is gray wallpaper, ashes of roses rug and, for accent, blue-green silk draperies brought from Italy. An ample circular topped cupboard in the dining room houses some really lovely Old English crystal goblets and Staffordshire china in purple design. The entire house has a softness and charm that only infinite care can bring about—a house to be lived in.

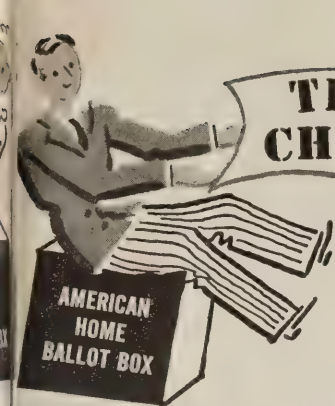
More modern in spirit and execution than the Thomas A. Rogers house, your second favorite. Here is a home for youth and young entertaining, yet completely reminiscent of many of our earlier Georgian dwellings. The Rogers are young themselves with one child. Mrs. Rogers acted as

Home of MR. and MRS. THOMAS A. ROGERS Huntington Woods, Michigan

WALTER DOLE, Architect

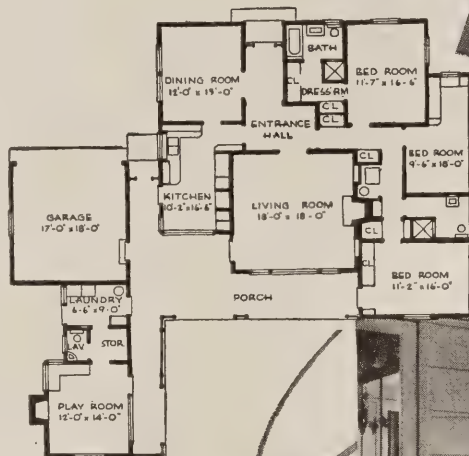
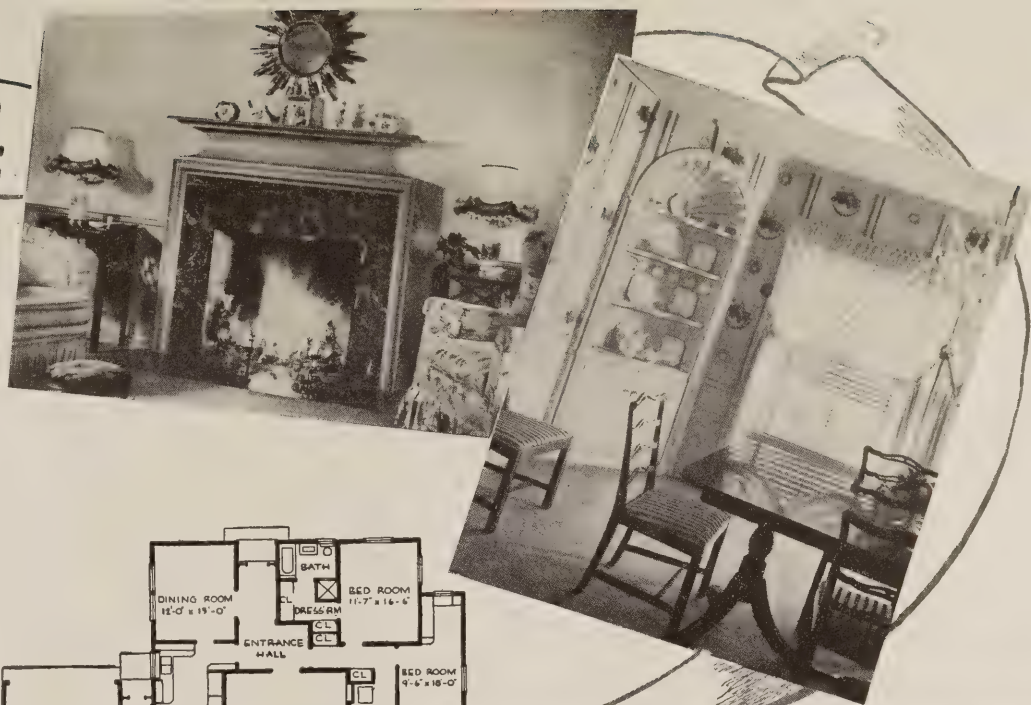


Young living and entertaining in a house attuned to the times

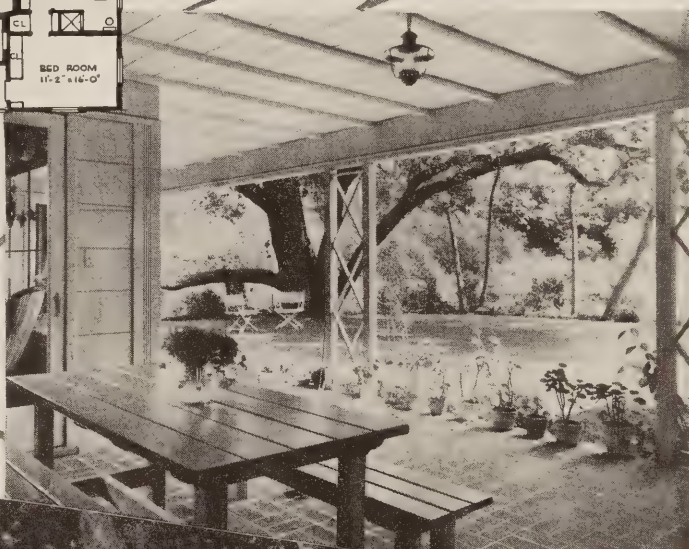


color expert and selected the items for interior decorating. The technical end of the planning was left completely in charge of hubby. The house itself is not large and was especially laid out on the lot with an idea towards plenty of space for outdoor activities. An interesting feature is the design of the dormer windows which hint just a bit of French origin. Some day the Rogers intend painting the entire house white, but are so pleased with it at present that this day may be put off indefinitely. Modern features include the overlarge bay living room window and the glass brick window in the dining room. The latter was used in order to conceal the view of a neighbor's service entrance. The plan is compact and easily controlled for present day maidless housekeeping.

Your third choice, the H. J. Alley house in West Los Angeles, reflects the spirit of the great Southwest. V-jointed white pine boarding, painted light green, covers the exterior. The rambling porch affords shade for most of the important living space and can also be used for eating. Its boarded ceiling is one shade lighter than the walls. The focal point of the living room, the mantel, was inspired by an old mantelpiece in Annisquam, Massachusetts. Walls here, too, are of light green with a gray-green dado and trim. In the dining room, trim and woodwork are of gray apricot which harmonizes with the wallpaper and glass curtains. Here we find a single floor plan where house and lot become one unit.



Home of
MR. and MRS. H. J. ALLEY
West Los Angeles, California
RALPH C. FLEWELLING, Architect



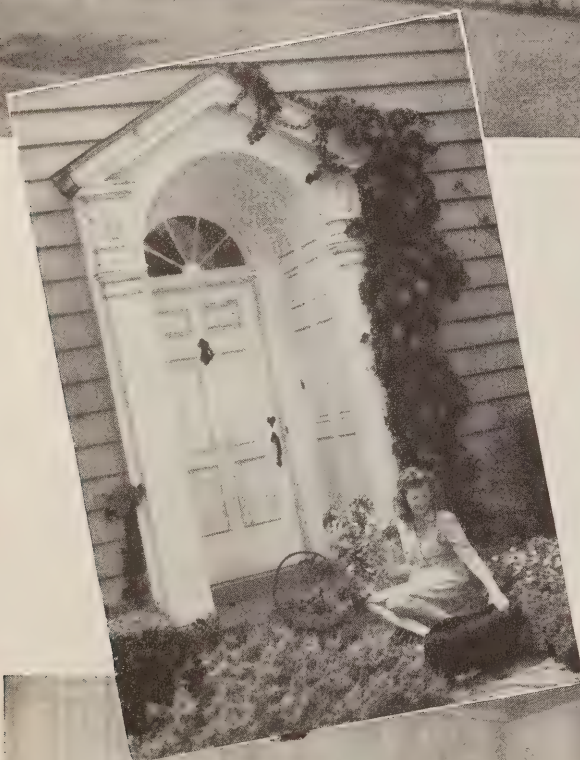
2nd GENERATION



Photographs by George Van Anden

AMERICAN HOME

WILLIAM J. HENNESSEY



FATE was kind to us when we first set eyes on this charming gray-sided house with its sparkling white trim. The late spring sun was high; the air crystal clear; rambler roses and iris were fairly bursting with colorful blooms. It was an ideal day and setting for any house, especially one as heartwarming in visual appeal as this one. We knew immediately that here we had an ideal AMERICAN HOME "cover" house. Our pride knew no bounds when the owners, Mr. and Mrs. Lund, informed us that the house's inspiration had come from our pages over ten years before. Of course, the plan had to be adapted to meet the individual needs of the Lund household; in fact, it is smaller than the original though the basic lines and design were retained.

Seldom have we seen a house whose every detail was so consistently in scale, that is, in proportion to one another. From the delicate cornice dentils to its exquisitely designed entrance doorway with panelled recessed arch, everything was as it should be. We wouldn't have changed a thing. The massive stone chimney rising so dramatically from the lower gable end is an appropriate accent to the house's over-all pattern. Main exterior walls are of narrow siding painted gray; trim and shutters are white. The effect recalls immediately our early New England homes which introduced this type of outside wall treatment to the rest of the country. For contrasting texture, the porch wall is of white painted boards, shadowed by long, flat arched openings, reminiscent of old carriage sheds. The house itself is really quite small and compact, yet one has a definite feeling of spaciousness throughout each and every room. Interior treatments carry out the general traditional design. The fireplace wall in living room is of pickled pine, a color note carried in paint on the three other walls. Recessed bookcases near the en-



HOME OF MR. AND MRS. ALFRED M. LUND, LITTLE ROCK, ARKANSAS

trance furnish that end of the room in a most colorful way. Not many of us take advantage of the mellow tones of well-thumbed books as wall decoration. Give them a chance and your library collections will do yeoman's duty in adding warmth and hominess to a room. Wallpaper in the dining room was inspired by some seen on an early American Home cover. Traditional mahogany pieces and the bright gleam of well-polished silver spread a welcome sign over this inviting room. Small corner cabinets set at the end wall, house Mrs. Lund's collection of early American glass. Blue is the dominant color note, contrasting with yellow faille draperies. An ample, workable kitchen is found on this floor. Well-proportioned bedrooms with bath complete the layout.





Homes of Mrs. Edward Perry Clark and Miss Mildred Southall



JEAN AUSTIN

THE answer, an emphatic "NO," must be obvious to all, save the prejudiced male. For centuries the male of the species has designed our homes for us. He may say that his "lady client" is responsible for any errors or eccentricities, but it really is not an honest answer, for an infinitesimal number of homes are client designed. Most of them are designed by or for builders—all men and said lady has absolutely nothing to say about it. She takes it and makes the best of it—but in a post-war world *why* should she?

As a sex, we have been accused of putting everything on a personal basis. Well, what in **** is a house if it is not personal? Let a man spend a thousand hours a year in a kitchen and he'd pretty well start thinking of that kitchen as a pretty personal room. If, every time he stooped over in almost a horizontal position to see into the oven, or stood at a man-designed kitchen sink that was long and wide enough to do the family wash in but not deep enough to prevent splashing when washing a few dishes (its original purpose); or faced directly into the sun most of the morning . . . then I say, the kitchen would not seem the efficient white dream he is so proud of having designed for the little woman. It would soon be a pretty exasperating *personal* enemy. More of these grievances on page 123!

Men are excellent architects, but perhaps that is what is wrong with homes—too much architecture, too little planning. At designing houses, men are elegant. At planning homes, they are utter failures. They've been stuffing their "designs" down our throats for hundreds of years and will continue to do so until women insist that a house *work* as a home. Whether she plan it or work patiently with a male architect or builder is of no consequence. But until that time that she does the actual planning herself we shall never have a livably good *home*. So, Mr. Hennessey?

Beat Women a Real Home?

WILLIAM J. HENNESSEY

YES, I say; a very definite YES—that is, if given a free hand. Only by sheer persistence and a constant barrage of “Mother Knows Best” has the female of the species convinced the world of her supremacy in the realm of homemaking. Being a fadist and enthusiast at heart, she barges right in without rhyme or reason, constantly changing the appearance of the old homestead as readily and as often as she does her hat. To a woman, unfortunately, fashion and progressive thinking always remain completely synonymous.

Now what really goes into the proper creating of a home? Surely there's more than orchid walls and crocheted doilies. First of all, one must have a house—at least four walls and a roof. And where, may I ask, do you find women numbered among the top flight architects, industrial designers or engineers? They just aren't there—a sad commentary in this day of female emancipation. The reason is simple. Woman's failing in these allied fields is her complete absorption in detail at the expense of the whole. In spite of spending the greatest percentage of her time in a house, she seems utterly unable to understand the house itself. “Well,” they cry, “give us a chance and we'll show them.” Now, ladies, you've had a chance to show your knowledge, to correct the many errors of bad house planning that is constantly blamed on the mere male. Of course your homes are not perfect, but the fault really rests on your own fragile shoulders. As a client you hold the whip hand. If these errors were so flagrant, why were they not pointed out when there was still chance to change them? No, at the time you were most likely dreaming of that divine paper you'd use in the living room or the cute lantern to be hung on the entrance gatepost.

In the furnishing of a home, man's supremacy again comes to the fore. Because of his rigid business training, worth and quality are instinctively recognized. No snap judgments for him. First and last, his home must be a place for comfort and relaxation. He has an eye for color and line too, don't forget. Our best painters and designers of furniture have always been men. Woman, on the other hand, buys for effect, be it clothing or doormats. If it's in fashion, it's OK with her. Tables may be fragile and tippy; sofas the proud possessors of ramrod backs—still they look pretty and that's what counts. . . . so sorry if the family is a bit inconvenienced, sufferers in the interest of interior ART. No, ladies, men can draw circles around you when it comes to creating a homelike atmosphere—so, be fair, stop throwing your pretty monkey wrenches in his way!



Homes of Mr. Robert Seiter and Mr. Revilo Fuller



WELL, the battle is on. What better way, then, than to start with that room which is the very core of the home, the common living room? Here, on this page you see a living room which each of us thinks proves our case! I do not know what Mr. Hennessey will claim for his acknowledgedly charming man's room, but, submitting evidence for "us gals' " case, I sincerely believe Miss Southall's living room to be as charming with a less conventional approach and therefore a less hackneyed, more individual result. It is a room that has simplicity *with* strength and great beauty. Structural materials are used with a rare feeling, and remain uncluttered with applied decorations or fussy gadgets about. How very intelligent is the use of sliding doors between bedroom and living room, that one may enjoy the spectacular view of the City of Los Angeles from either or both rooms. How lovely and pleasing, as well as functional, is the room's lighting and soft colorings. When I tell you that this room must serve as a music teacher's workshop by day, and that music racks, blackboards, and much other paraphernalia is efficiently folded away behind wall cupboards beside the fireplace, then you can indeed appreciate how unusual as well as charming is this living-room-workshop of Miss Southall. It pleases us to think no man could have done so well!

COMFORT MINUS FRILLS IN A MAN'S ROOM



A WOMAN USES WELL LOVED SYMBOLS OF "HOME" WITH IMAGINATION





A MAN'S IDEA OF "HOME"

Photographs, W. P. Woodcock

GAZING fondly at the "hominess" of the room shown on this page, with its warmth, comfort, and compactness, should well cause considerable uneasiness among those who still claim woman's right to sole ownership of home-making laurels. For here is a room completely designed and executed by a mere male. Containing not one ounce of nonsense, it manages to convey a feeling of great charm and livability. We see a room entirely devoid of that stuffy, leathery quality nearly always associated with the so-called "man's" room.

Taking full advantage of its extra length, the owner has combined both the living and dining areas into one homogeneous whole. As a result we find spaciousness and light with plenty of room for the routine tasks of everyday living. The open beamed ceiling, straight-forward fireplace, and wide planked oak floors may be soundly masculine in feeling; yet the white painted ceiling and soft yellow Ponderoso pine walls take away completely any expected feeling of heaviness. Group seating, a factor

often neglected in room planning, has been logically worked out by means of a soft cushiony corner couch under the window. A good-sized table in front of the couch takes care of ample ash trays, magazines, and glasses with nary a fragile rosebud vase as a hazard to spoil one's fun. Of course, since this is a man's castle, we find many oversized chairs so necessary for extravagant lolling.

At the dining end, a fine waxed table, devoid of covering, bravely wears its patina for all to admire. Surmounted by brass and pottery accessories, it remains a focal point of beauty without requiring the expense of linen laundering. The Welsh dresser acts as showoff for many lovely plates, cups, and serving dishes. An adjoining bay window opens out into a picturesque little garden. Bright colored flower-print curtains add just the gay springlike touch to the whole interior without interrupting the view.

Truly, here we have a room for living—a room that banishes drudgery, a room designed by a man but whose warmth and comfort may be enjoyed by all.



Here's a room that spells "home" in capital letters.

Designed by a man, it has everything we all crave

—warmth, color, and good solid comfort—

a perfect room for living and complete relaxation.

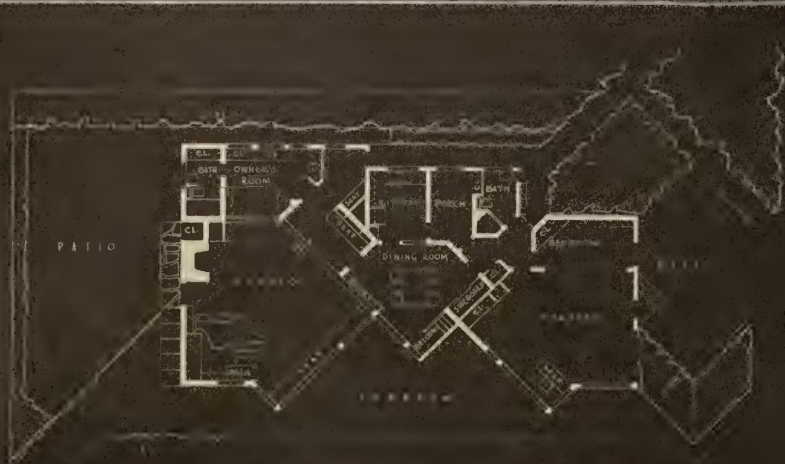
Designed and decorated by

Monroe Goldstein, Los Angeles, California

A Professional

HOME OF MISS MILDRED SOUTHALL, LOS ANGELES, CALIFORNIA

Rudolph M. Schindler, Architect • Photography, Maynard L. Parker



MISS SOUTHALL had some rather difficult "musts" to incorporate in her home, if it were to serve its function as home and workshop. She teaches visual music. She needed two grand pianos, blackboards, music racks and tables, yet she wanted a room that on practically one minute's notice would look and perform as one's personal living room. Her property being on a hill overlooking the city of Los Angeles, she naturally wanted to enjoy it from as many rooms as possible. And it had, of course, to be a house needing minimum maintenance.

That Miss Southall and her architect successfully worked out these rather unusual requirements to be incorporated into one small house, you have here visual proof. In the studio along the fireplace side wall, cupboards

Woman's Idea of Home

• Data, Martha B. Darbyshire



VERY SMALL AND VERY SIMPLE — HOW VERY HANDSOME, TOO!



were built and in them are folded and stored away at night all the blackboards, music racks, and other evidences of its workshop use. And one would have only to see the spectacular lights at night from the large living room window or through the sliding doors between Miss Southall's bedroom and studio; or gaze up through the glass panels along all outside walls at ceiling level, and see into the treetops to realize how cleverly Miss Southall solved problem two.

So much for the functional success of this woman's home. Let's get on to the reasons why it is so pleasing and successful as a "home" as well as workshop. The house is painted all in one tone of gray-green, and this scheme carries on inside the house.

Studio, dining room and Miss Southall's bedroom are in grayed green-blue. Woodwork and linoleum covered floors are all in the same tones. Book bindings, accessories, and plants and flowers give contrasting accents, as do terra cotta pillows on window seats. Draperies are in a darker tone of the same color, and the fireplace of canyon rock picks up the same blue tones. In Miss Southall's bedroom a natural colored string rug and a Chinese watercolor lend color and softness, and noteworthy built-ins make it a distinguished as well as functional room.

We submit in Miss Southall's home evidence of our contention that women can be adventurous without being bizarre, can plan a more livable home than can a man!





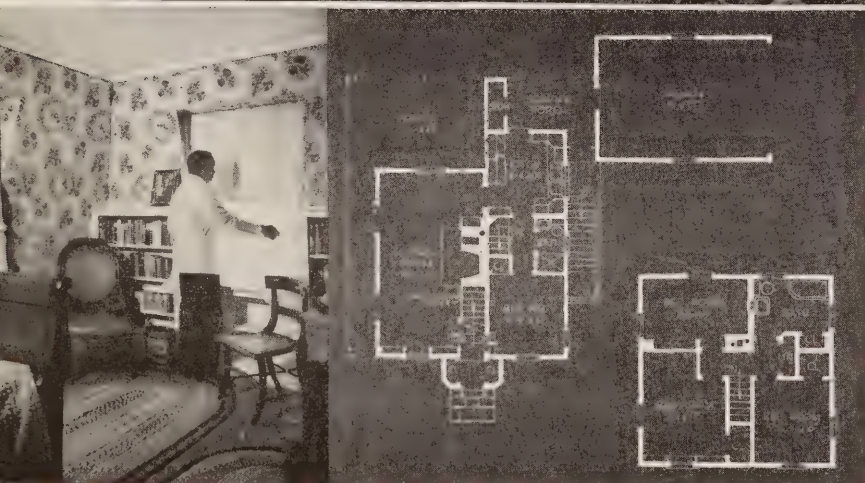
A Professional

HOME OF ARCHITECT REVILO FULLER,

MASCULINE INFORMALITY ABOUNDS IN THE CHARMING REVILO FULLER LIVING ROOM



Photographs, Frank Willming and Charles H. Keller



JUST what kind of house would you expect an architect to build for himself? And when said architect is also a bachelor—and so, fancy free to choose his heart's desire—well, it's time to sit up and take notice. In Mr. Revilo Fuller's case, the guiding light was an intense fondness for things Victorian. Being proud possessor of many valuable Americana handed down by his family, his one wish was a proper setting for these treasures. So, it's natural to expect a Victorian house, yet we find surprises too. The mansard roof certainly is French in flavor while the terrace porch with cast iron grillwork, smacks distinctly of New Orleans—evidence of the owner's varied taste.

Three walls have been painted barn red; the fourth or garden wall is white. Shutters, entrance door, and trim are also white, giving a quaint formal look to the whole. Miniature in appearance, the house has none

Man's Idea of *Home*

WILLMETTE, ILLINOIS



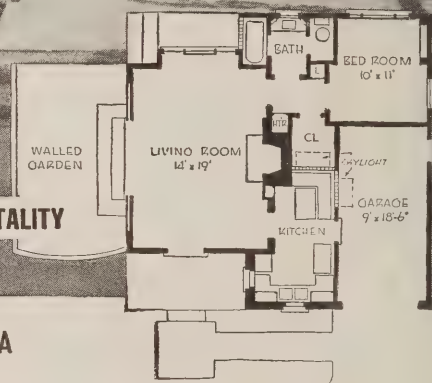
of the austerity one might be led to expect. Its interiors are distinctly informal and livable. Against warm pine living room panelling, the dark sheen of the antique pieces and the draperies of vivid red 18th century design add richness and mellowness. Books, comfortable chairs, and a low Victorian sofa result in a quiet country house look. The plain brick fireplace has a real built-in oven for indoor barbecue suppers. Red seems to be Mr. Fuller's favorite color for we constantly find it recalled throughout the entire house. One of the house's main charms is its refreshing and modern use of traditional backgrounds and furnishings.

The old Victorian furniture in the master bedroom is given a great lift by the Williamsburg floral wallpaper. In character, also, are the maple sleigh bed with hobnail tufted spread, the oval braided rugs, Victorian chest, and the circular backed period armchair.





ONE MAN'S HOME—STONE AND STUCCO WALLS REFLECT ITS INNER WARMTH AND HOSPITALITY



THE HOME OF MR. ROBERT SEITER IN HOLLYWOOD, CALIFORNIA

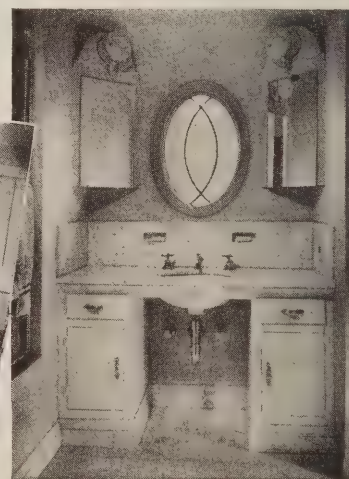
DESIGNED by a man for a man—certainly here's a house to bolster up masculine vanity. Built for a bachelor, its entire conception from blueprint to the last interior detail was man-created. Pretty nice going when one considers the general opinion held by most women concerning the opposite sex's ability in the field of homemaking. Pretty gratifying, too, for here's a house that ranked

among the first ten in a recent American Home popularity election! It looks like the sort of house many of our readers would be proud to call home. It's a house, too, whose every detail should be carefully studied to advantage—a house at once compact, livable yet containing many "luxuries." The exterior appeal lies in a sturdy cottagey look. Straightforward in design there's none of the studied "quaintness" often

confused with the picturesque. Low strong lines bring it solidly to earth; the roof with its twin chimneys is completely modest, allowing the spotlight to rightfully play on the sturdy stone and stucco walls. Bold white calls attention to the formal design of the entrances. The garage door, itself, is unusual and should prove a source of inspiration to home owners confronted with the problem of a garage facing



John Woolf, designer



One man's cleverness is largely responsible for fitting many so-called "luxury" items into this compact and inexpensive home

the street. Even the oval kitchen window, unique in shape, opens on hinges and is therefore completely usable. Framed by terraces and well thought out planting, the exterior is tremendously appealing, offering a warm invitation to the compact and homelike interiors. It's little wonder that many of our readers found in this little house inspiration for their Dream House and clamored to see it in greater detail as soon as possible.

Before entering, let's gaze awhile at the ingeniously worked out plan—a thorough gem of compactness. The living room occupies a large portion of the floor area. Direct access to the house is made into this room—proof that the California Chamber of Commerce knows whereof it speaks. Large louvered sliding doors also open out onto the walled garden bringing the great outdoors directly into the room. Walls are painted a lovely gray green; accents are white. The Greek key plaster cornice which peps the room up no end and looks like a million dollars, actually cost but \$18—just another proof that careful shopping brings its results. Over the mantel, with its white metal andirons, are hung plain line drawings by Jean Negulesco, framed in bleached mahogany. A blond mahogany cabinet, used as end table and radio, carries out this natural wood accent. The sofa is covered in green and yellow chintz; the easy chair in natural-colored rough fabric. Lamps have yellow ceramic base and yellow shades. Great economy was exercised in buying practically all of this furniture. For example, the two plum and white upholstered chairs were salvaged when the model house in a furniture store was dismantled. In this way they were had for a song. Other pieces came from antique shops. To accommodate overnight guests, the long blond wood cabinet in the lower picture is really a bed designed by the Pullman Company. Straight, full hangings of magnolia leaf color accent the soft tones of the walls. In all we have a fine double purpose room, direct in line and color; yet completely lacking in any stiffness and pose.

Adjacent to the living room and conveniently opening into the garage is the kitchen. Glass brick used on its two interior walls brings light into the utility room and also forms a delightful frame for the built-in dining area which takes up

half of the room. Floors are covered with black and green linoleum; walls are of soft yellow. The storage cupboards are of painted wood while a stainless steel working counter has been cleverly integrated into the whole. Though functional and clean of line, any clinical look has been dissipated by the soft tones and clever curve blended into the design over an attractive oval-shaped window.

Perhaps the gray marble bathroom with its appearance of luxury is the most remarkable room in the house. Rather startling to find it in a small inexpensive house. Yet here, again, is the result of careful shopping around. The marble itself was bought second hand from a monument shop. Polished, parqueted, and laid it really only cost about \$80. In the room, the lavatory stands alone—tub and toilet have been assigned their own special compartments. A most clever arrangement of a humdrum scheme, to our way of thinking. Another ingenious touch is seen in the design of the medicine cabinet lights. These are but simple wall brackets hung in reverse; the shields are two pieces of sand-blasted glass. The effect is completely charming and different. This room in itself is a study in luxury for those whose pocket-books are not bottomless. All you need is patience and imagination to produce such satisfying results, a knowledge of values helps too.

The bedroom is not large. It does contain several attractively worked out features which, in the end, give an illusion of added space. Behind the bed a most convenient bookcase has been built, used also as a modern version of the what-not. Placed across the long window commanding a glorious view of the surrounding countryside is the bed. Beside it stands a bleached wood cabinet containing radio control and telephone. The string rug is really four small ones sewed together. Curtains are a combination of gray and terra cotta stripes. Walls in this room are painted gray while the lone leather chair has been upholstered in a warm green. In all, we have a room that makes real use of every available square inch.

Now you've seen another man's house—a house that from beginning to end has had nothing but male supervision. Doesn't it alter your opinions of the stronger sex's ability as homemakers—be fair, ladies, of course it does.

Men are the logical creators of HOMES . . . *Because*

1. Never for a moment does man forget the fundamental reasons for a home—a refuge from the cares and strife of the outside world, a place of comfort and relaxation. Woman, being an enthusiast, too often forgets these aims—is constantly deluded by trends and styles. In her hands, home takes on the complexion of a chameleon—often pretty and bizarre yet highly impractical and lacking the necessary restful charm.

2. In order to have a home—one must have a house. Our important residential designers—architects and engineers—have always been men. They are the true home planners, thoroughly conversant with the proper functioning of a household. Woman's failure in these fields of endeavor lies in a complete absorption in detail. The overall pattern seems beyond her comprehension. Pursuing perfection in minor items, she neglects the important fundamental principles behind a really workable house plan.

3. In spite of the resulting drudgery, most women follow a hit-or-miss method of house-keeping. They seem incapable of applying the same principles of efficiency and routine so successfully practiced by their husbands in business.

4. I have seen many, many homes, designed by men down to their very last detail that were completely satisfactory to the opposite sex. Sadly enough, the reverse is not true. And why? Because woman's life is predominantly a personal one—she finds it difficult to really understand and sympathize with the ideas and requirements of others. Therefore it is difficult for her to translate into terms of homemaking the individual tastes of each member of the family. "Mother knows best" is too often the creed in most of our American homes.

Photographs by Maynard L. Parker



By pushing aside these attractive louvered doors, a glimpse of the walled-in garden is yours; tucked away in the blond cabinet is the ingeniously designed overnight bed

Accent on



"I WANT just a little house I can take care of myself with no grass to cut or a lot of garden to worry about. There must be a guest room with the latch string always out for tired city friends and relatives wanting a little rest in the country. There must be large banks of windows to bring in the beautiful vistas of mountains and meadows into every room. With every able-bodied man and woman in the valley active in war work, it must be a house geared to simple living, a house so planned that a 'grandmother' can manage it without help."

Just so did Mrs. Clark describe her needs to her architect, and got exactly what she wanted in this little blue house. It's pretty and it's functional, completely so, with accent on easy maintenance. Due to contours of the property, the garage is lower than the house and a paved court provides space for two cars off the



road. Living and dining rooms are combined and since this house is always open to children and dogs, reversible carpeting, gray-green color, was found most practical. On one wall, books reach from floor to ceiling, on another there's space for a grand piano. In the chartreuse kitchen, everything is built in, and the door opens directly on the terrace for easy serving of meals. The master bedroom with its bank of windows across the entire north wall is used also as a studio, for Mrs. Clark is a painter. Adjoining it is a small room which can serve for a nurse in case of illness or an overflow guest room. Bathroom windows are high, there are doors from every room in the house to the garden, wardrobes are long with sliding doors, the telephone built into its own corner. Call it functional or just plain house—it works!

With the assistance of her landscape architect, well versed in the problems of long dry summers combined with high water rates, Mrs. Clark achieved her no-grass lawn. Loquat trees, trimmed to form a hedge top and a three-foot fieldstone wall shut off the property from the street. Along entrance path and flagstones leading to rear terrace were planted permanent borders of dusty miller and other silver gray succulents, needing little care. Star jasmine will eventually climb up against the blue walls of the house, and pink

easy maintenance for a woman alone

Summing up...

HOME OF MRS. EDWARD PERRY CLARK, OJAI VALLEY, CALIFORNIA

Lockwood de Forrest, Landscape Architect • Photography, Julius Schulman • Data, Ethel McCall Head



glossing oleanders and a few native shrubs complete the permanent planting. Now, a wild profusion of flowers makes up Mrs. Clark's front lawn. It needs no care except an occasional watering. The flowers re-seed themselves and form an expanse of color pleasing to the eye and fragrant the year round. Mrs. Clark, like Mr. Revilo Fuller, had Colonial furniture, but unlike Mr. Fuller her point of view is modern. She wanted only an honest little house with direct access to the outdoor beauty around her. She had no pretensions to style and I submit that her fine old Colonial mahogany pieces live as successfully in her little blue house as do Mr. Fuller's pieces.



TIME is on our side, gals. We don't have to marshall up wild, vehement statements to prove that women must start planning their own houses if they wish them to work as homes. Man has had his way over the centuries and what has he done for us? Saddled us with jalopies that are not even good machines, that take all our income for maintenance and upkeep, that keep us enslaved keeping the darn things clean. Of course if you, like men, still dream on about roses over the doorway and neat, regular little windows and "cute" details, men can beat women at this stuff. But if in your honest opinion your automobile, for which you paid much less than for a house, is a more efficient piece of merchandise than your shelter, then men have done a poor job on homes.

We are supposed to be fadists, always wanting change. Ask any salesman whether he sells cars or sofas, which is the shrewder customer, man or wife. And I resent the word "fad" being used as a synonym for "change." Change for change's sake is a foolish thing and foolishness like brains has no sex. But however can we achieve progress if we instinctively mistrust change? To illustrate, let's take this matter of clothing. Here is a fair analogy, because both men and women have been designing clothes over a long period, whereas men have monopolized the building field.

Let's say it's summer. Do we gals run around buried in -teen layers of wool or as the only alternative run around with our shirttails out? Man, distrusting change and terrified lest he be considered "different" has, after thousands of years, evolved this uncomfortable kind of summer clothing for himself!

Or let's say it's winter—they're just about as efficient in the winter as in the summer. Somehow, women have caught on that when one comes into a house or office, the temperature is different from that outside. When outdoors she wears a fur coat, takes it off indoors and is comfortable in clothes comparable in weight and warmth to her summer clothes, for after all a heated winter room is much the same temperature. Sssh, don't tell the men. They'll tell you you keep the house too hot and in summer they'll insist—well, you've heard their feeble excuses.

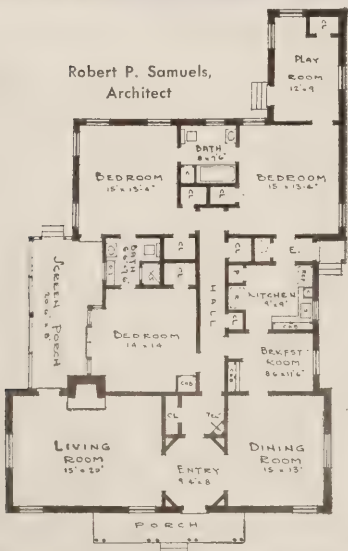
I believe that man's thinking about homes for living has been about as progressive as man's solution for his own clothing. It is predicated on what the other fellow has or has not done, not from the "personal" angle at which he scoffs. I believe that in all the world there is nothing that needs to be approached from a personal angle as much as does a home. Do not misunderstand me. I do not mean by this that homes cannot be run off an assembly line and be completely satisfactory, but that it will not be satisfactory until women, with a personal knowledge of what goes on inside a house, have planned or helped plan that living area.

Only when women and lady editors started screaming like fishwives, d'd the smart male designer, intent only on design, put in enough closet space for even the meagerest wardrobe, and they still put cupboards plumb against the ceiling until only a human fly could get at them oftener than semiannually and then at tremendous hazard to life! I can drive you up and down suburban streets all over this country and show you bedposts sticking up against the window, because irregular spacing of windows would have spoiled the precious "design." Well, maybe it is being feminine to insist that a bedroom, to be a good bedroom, must provide for beds and that sleeping with one's head half out a window is neither good health nor good sense. The fallacy of male design in our kitchens, we've already discussed.

All of these things we could of course overlook and bear with if this wonderful man-designed house were functional in other ways besides the little matter of making room for the things every family needs. To date, man-made houses have not even been efficient machines.

CHALEANT HEAD, Architect

Home of Mr. and Mrs. Richard B. Austin, Dallas



The Formal Tradition

WE all know that the one-story home has become steadily more popular during recent years. Perhaps this is due to the ease with which it solves housekeeping problems. With Mrs. America resigned to doing her own housework, constant stair climbing during the day becomes an irksome task. Anything that will banish extra footwork is welcomed with open arms. Thus we have one of the major attractions of the one-level house. In the home of Mr. and Mrs. Austin we are particularly fortunate in finding a plan that not only includes those rooms we all desire for necessary living but we find, too, a comprehensive house with three bed-

rooms plus a fair-sized playroom. We were first attracted to the house by its front elevation. Set back a bit from the street with just the right amount of ground planting, it is a classic temple in miniature. By wise use of a delicately scaled portico and refined detail, a temple for living! Brick walls are painted white; the shutters are painted a soft gray-green, and the entire effect is of dignified friendliness.

Entrance hall, living room, and dining room have been wisely treated alike in color and furnishings. This is logical in that they are a part of one unit. Walls and woodwork are a gray-green; accents in each are of black

Photographs by George H. Van Anda



Austin living room and master bedroom





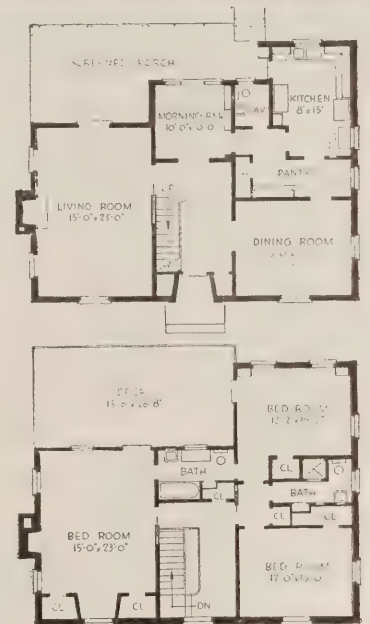
...down in Texas!

WILLIAM J. HENNESSEY

and gold. The octagonal shape of the vestibule adds stature and individuality to this small area. Black empire benches with dull gold velveteen seats are its only decoration; its floor is of black and white marbled inoleum. In the living room we find, with the exception of the rose-wood melodeon and the bleached pine corner cabinets, mahogany furniture throughout. Upholstery adds much to the soft tone quality of the room—gold brocade, violet velveteen, and green and eggshell striped satin being predominant. Window draperies with their classic swags are of gray green velveteen, blending into the wall color and adding spaciousness to the entire room. A black and gold mantel is the focal point around which the various pieces have been carefully grouped. The floor in this room has been covered with a dull gold carpet, a color which one finds also used in the lamp shades and bases. In the dining room, eggshell taffeta draperies accent rather than blend with the gray green walls. Tailored valances are of dark red velvet. A figured carpet with brightly colored flower groups on an eggshell background covers the floor. Here too, the furniture is mahogany. A formal star and laurel wreath design on a gray green background covers each chair seat. The effect in all three of these rooms is definitely Empire with none of the austerity long associated with this particular style.

Georgian was selected as the proper style for their home by Dr. and Mrs. C. O. Sansing for two reasons. First, they wanted a house that would not become outmoded with the changing years to come. Then, too, it would serve as a fitting background for their fine collection of antiques. Thanks to a genuine feeling for the

adopted style plus the choice of an architect sympathetic to their desires, the resulting two-story home is one of the most successful examples of Georgian that we've seen. Built of soft pink brick, its two-storied walls set naturally onto the surrounding background foliage. By the way, here's one house that satisfies both the architectural and landscape eye. Extra large windows with their pale green shutters were carefully chosen to combat the long hot Texas summers. Wood paneling has been used quite judiciously throughout the house. There is a particularly attractive mantel breast in the living room. Flanked by sturdy fluted pilasters, the over-mantel has been divided into three equal panels with curved top corners. All woodwork is painted off-white, a color that shows to great advantage the gleaming brass accessories and antique furniture. Walls in the living room have been papered in a broken stripe of pale putty gray seen in the background of the hall paper. Full-length draperies are of a subdued patterned brown. Especially attractive is the small but well-placed morning room. This room might well be named the book room since one of its walls is entirely covered with well-thumbed volumes. Floor-to-ceiling random-width pine boards cover three walls, are painted a pale gray green. A gray carpet with sprightly rose pattern has been used as floor cover. Full-length draperies flanking the windows adjacent to the French doors which lead to the porch are of mulberry. The room, being small, is comfortably furnished with sofa and two lounging chairs. Mrs. Sansing has given the interiors an air of spaciousness and unity by recapturing the same color tones again and again throughout the house, on both the first and second floors.



William G. Farrington Co.
Designers and Builders

Though radically different in design, here are two houses built for comfortable living in the deep South



BOSTON

DUXBURY

PLYMOUTH

CAPE COD

THE IDEA
INDESTRUCTIBLE

WEST

SANDWICH

BARNSTABLE

FALMOUTH

N



BEING AN EARNEST INQUIRY INTO THE PERSISTENT POPULARITY OF THE "CAPE COD" ARCHITECTURAL STYLE

Jean Austin

IT ALL began at a meeting of editors and architects (this story, not "Cape Cod"), called for the purpose of discussing the advisability of putting on a Home Show. A few of us believed the public would like something visual after the reams of golden words and fantastic prophesies given them these many months. Some preliminary sketches of the exhibit-to-be were submitted and our opinions asked for a theme. I remember that Richardson Wright of "House and Garden" wanted Greek Revival. Richard Pratt of "Ladies' Home Journal" had patience with nothing but prefabrication. But the consensus of opinion was that it would have to go modern. In alarm lest it be just another World's Fair on a miniature scale, I asked that they consider the sobering results of a recent voting contest we had held among our own readers. Of twenty-eight houses in every conceivable architectural style and from every part of the U. S. A., all given identical space and prominence, "traditional" led by a vast and overwhelming majority. With these facts I pleaded that we at least meet this public halfway "and in some way use their love of traditional architecture, rather than ask them to discard ALL tradition"—which to me seemed perfectly clear they would not do. "And if," I concluded, "we do insist on whole-hog modern or nothing, they'll take tradition, thank you."

Then and there I was dubbed "Cape Cod Austin" by Howard Myers, editor of the "Architectural Forum," presiding officer and originator of this Home Show idea. Antonin Raymond, one of our very best modern architects, was gracious enough to opine that if ever he were able to conceive a plan as good as the Cape Cod plan, he should consider himself a truly great architect. Well, that eased (my personal taste is stark modern, you see) but did not heal the wound. The Home Show idea was abandoned, but the knowledge of the chasm between this important public opinion forming group of editors and architects and the public itself continued to worry me, as did the evident opprobrium in Mr. Myers' name-calling! And now, many months later, I have undertaken to analyze the American public's affection for the most popular of all traditional styles—so-called "Cape Cod." With almost every concept of living today differing from the needs and tastes of our ancestors, it seemed important to me to at least make an honest, searching inquiry into Americans', and especially the very young, newly-married Americans' steadfast devotion to that earliest of all domestic architectural styles—"Cape Cod." If to me building a traditional house for a contemporary life had always seemed a shameful admission of an inability to keep step with progress, an inability to use new products



*Data, Victoria Stevens
Photograph by Arthur French*

As a small girl Margaret Marsden dreamed this as home . . .
She traveled the earth with her Navy husband, was evacuated by the Japanese,
her ship bombed . . . now, in this little red Connecticut Cape Cod she has found peace and security. She is home!

WHEN AUTOMOBILE, LIVING-PORCH OR LARGE WINDOW WALLS WERE
DEMANDED TO LET IN MORE SUN, THE "CAPE COD" OBLIVED



Photographs by Charles H. Keller

All Illinois Data from Ruth W. Lee

ALL PLANS ON PAGES 136 AND 137

Above, the Wilmette, Illinois, home of Mr. and Mrs. R. J. McFarlane. Builder, W. C. Huggins.

Cape Cod home at left answered simpler needs of Mr. and Mrs. Charles F. Karnopp of Winnetka, Illinois, after raising their family in adjoining large gray stucco house. Builder, Edward A. Anderson

or to grasp the concepts of healthful, modern living . . . if to me this seeming content to go on reproducing the past rather than creating one's own present was a cover-up for lack of imagination and mental energy rather than a genuine reverence for the past . . . if to me it was disappointing that after years of a nicely balanced editorial diet of traditional and modern architecture, readers—in this year of 1945—still wrote asking us please to confine ourselves to traditional 100% and not take space “for those one-story California hen coops”—well, what of it? This line of reasoning would never accomplish what I had by now determined to find out—the basic reasons for the continued popularity of “Cape Cod.” So in our own architectural files I sought

my answer and, I think, have found it. The examples I have chosen to illustrate my story were not specially chosen to illustrate a point to be made. Quite the contrary. The pictures are the whole story!

Here's what, in all honesty, I had to set down on the credit side for the “Cape Cod” style. As Mr. Raymond remarked, it is still an unbeatable plan for a small, compact house. A “Cape Cod” cottage however small, retains a great degree of dignity. It is unostentatious. It is emotional and at the same time prim, even prissy. It is at once cozy and austere. But the most significant fact in my opinion, is its flexibility. If, in its general contours it seemed a mere reproducing of the past, careful study of the examples here

proved conclusively that actually it had accommodated itself to each new living need that came along. That, by any set of rules, is progress. The qualities enumerated above are definitely American characteristics. To all these young Americans I'd been worrying over, a “Cape Cod” house offers not only a pleasant, familiar tradition, it offers in the smallest space, at the smallest cost the most versatile home “package” yet to be evolved. Summed up, the most popular architectural style in America today, however disdained by the modernists, is a good traveler, versatile, functional and ingratiating. A New Englander myself, I shall always respond to the charm of its traditional architecture, though I shall never build one of this type for myself.

Highland Park, Illinois, home of
Mr. and Mrs. Edwin J. Geittmann.
Lawrence McGinnis, Architect

ALL PLANS ON PAGES 136 AND 137

Photograph by Charles H. Keller



MODERN CHILDREN ARE ALLOWED TO BE HEARD, SEEN, AND TO PLAY!

AMIALE CAPE COD BRINGS ITS HALF-STORY DOWNSTAIRS, PROVIDES PLAY AREA

Architect L. Morgan Yost and owner Mrs. J. C. Frehner believed three levels more economical to heat, reduced steps, provided greater comfort and privacy for her family of four. In its redwood exterior and Highland Park locale, it has lost none of the fundamental wholesomeness and sturdiness of its New England forbears



Photograph by Nowell Ward





WHEN MORE SOPHISTICATION IS REQUIRED . . .
WHEN SPACE IS NEEDED HORIZONTALLY RATHER
THAN UPSTAIRS . . . "CAPE COD" ELONGATES
ITSELF WITH GRACE WITHOUT LOSS OF CHARM

Above, John S. Mahler home, Highland Park, Ill.
Robert Seyfarth, Architect. Below, the home that
Mr. Phillip V. Jewell designed himself in Northbrook.
At right, colorful proof that Cape Cod is a good traveler.
E. Fletcher Lord home, Little Rock, Ark. Van Anda photo

Photograph by Nowell Ward

But whatever outward form my next house takes, let me be the first to admit there will be little else I can put into or ask of one small house! I should have written much more, had I not at this time come upon an article by Joseph Hudnut, Dean of Harvard's Graduate School of Design in the "Architectural Record." It is not in defense of Cape Cod. It is, I think, the most penetrating logic and persuasive philosophy on architecture that I have ever read. That after all, should be our concern—not a quarrel about the relative merits of architectural "styles." With the "Architectural Record's" gracious permission, I have briefed Mr. Hudnut's article and urge that you get this May 1945 issue and read it in its entirety.

JOSEPH HUDNUT speaking:

"I have been thinking about that cloudburst of new houses which as soon as the war is ended is going to cover the hills and valleys of New England with so many square miles of prefabricated happiness. I have been trying to capture one of these houses in my mind's eye, to construct there its form and features, to give it, if you will pardon me, a local habitation and a name.

"In this effort I have not been widely aided by the architectural press. I am shown there the thousand ways in which architects exploit the new inventions of industry. I am made aware of new techniques of planning and the surprising gadgets with which our houses are to be threaded.

ALL PLANS ON PAGES 136 AND 137







THIRTY FOOT STONE WALL, LOFT BEDROOM OVERHEAD, FINE ANTIQUES DISTINGUISH THE DEWEY'S HOLLYWOOD "FARMHOUSE"

Photographs by Mrs. Dewey

MRS. DEWEY SHOWS GREAT IMAGINATION IN USE OF HEIRLOOMS, SKILL IN COMBINING THEM WITH LESS VALUABLE PIECES



DINING CHAIRS, MRS. DEWEY'S FAMILY INHERITANCE, COME FROM OLD CHAMBERLAIN HOUSE NEAR JAMESTOWN, N. Y.



Doctor and Mrs. Hartley G. Dewey did not leap from Atlantic coast to Beverly Hills in one non stop hop. An interim when Dr. Dewey made winter calls on skis or snowshoes, established love of mountains as well as love of sea. Their home combines both

I perceive also the aesthetic modes which these innovations have occasioned: the perforated box, the glorified woodshed, the house built on a shelf, the house with its bones 'dynamically exposed.' These excite my imagination; and yet they fail somehow to furnish it with that totality of impression toward which these experiments in structure and physiognomy are or ought to be addressed. It seems to me that these houses with some exceptions have left unexhibited that *idea* which is the essential substance of a house. I do not discover in them that emotional content which might cement their curious shapes, that promise which in architecture is the important aspect of all appearances.

"My impression is obviously shared by a very wide public and I think that this circumstance explains in part the persistence with which people, however enamoured of science, cling to the familiar patterns of their houses. Among the soldiers who write letters to me there is, for example, one in New Guinea who asks me to provide the new house which I am to build for him with every labor-saving device known to modern science and every new idea in planning, in building materials and in air conditioning, and who ends his letter with the confident hope that these will not make the slightest change in the design of the house. He has in mind, if I have understood him correctly, a Cape Cod cottage which, upon being opened, will be seen to be a refrigerator-to-live-in . . .

"Beneath the surface naiveté of my soldier's letter there is expressed an idea which is of critical import to architecture: a very ancient idea, to be sure, but one which seems to be some-



Mrs. Dewey collects old pieces, the doctor makes their repair and refinishing his hobby, Mrs. Dewey's other hobby is photography



Photograph by Cushing and Gellatly

times forgotten by architects. The total form and ordinance of our houses are not implied in the evolution of building methods or utilities. They do not proceed merely from these; they cannot be imagined wholly from these premises. In the hearts of the people at least they are relevant to something beyond science and the uses of science . . .

"I am for every change in construction or equipment or organization which will promote comfort or security or economy in the modern house. Nevertheless, there is, I think, an attitude of mind, a valuation or—perhaps more precisely—a way of working which is more important in architecture than our science and which is by no means universal in our practice. I mean that way of working which gives to things made by men and to things done by men qualities beyond those demanded by economic or social or moral expediency, the way of working which complements utility with the spiritual qualities of form, sequence, rhythm, felt relationships. I mean that kind of making and doing which illumines life, gives it meaning and dignity and which, through education, makes life a common experience. I mean, in short, that search for expression which transforms the science of building into the art of architecture . . .

"The shapes of all things made by man are determined by their functions, by the laws of materials and



All plans on pages 136 and 137

Data, W. Clifford Harvey

"Cape Cod" re-studied for war housing project in Springfield, Mass.
Samuel Glaser and L. I. Rado, Architect.
 Simple, modern furnishings are completely harmonious

the laws of energies, by marketability (sometimes) and the terms of manufacture; but these shapes may also be determined by the need, more ancient and more imperious than your crescent techniques, for some assurance of importance and worth in those things which encompass humanity. That is true also of forms of doing, of all patterns of work and conduct and pageantry. It is true of the house and of all that takes place in the house; for here among all things made by man is that which presses most immediately upon the spirit—the symbol, the armor, and the hearth of a family. The temple itself grew from this root; and the House of God, which architecture celebrates with her most glorious gifts, is only the simulacrum and crowning affirmation of that spiritual knowledge which illumined first the life of the family and only afterwards the lives of men living in communities.

"Here is that *shelter* which man shaped in the earth one hundred thousand years ago, the pit which became the wattle hut, the cave, the mound dwelling, the mandan lodge and the thousand other constructions with which our restless invention has since covered the earth: the *shelter* which in a million forms has accompanied his long upward journey, his companion and shield and outer garment. Here is that *home* which first shaped and disciplined his emotions and over centuries formed and confirmed the habits and valuations upon which human society rests. Here is that *space* which man learned to refashion into patterns conformable to his spirit: the space which he made into architecture.

"This theme, so lyrical in its essential nature, can be parodied by science. An excess of physiological realism, for example, can dissemble and disfigure the spirit quite as ingeniously as that excess of sugar which eclecticism in its popular aspect pours over the suburban house. A 'fearless affirmation' of the functions of nutrition, dormation, education, procreation and garbage disposal is quite as false a premise for design as that clutter of rambling roofs, huge chimneys, quaint dormers, that prim symmetry of shuttered window and over door fanlight, which forms the more decorous disguise of Bronxville and Wellesley Hills; nor have I a firmer faith in the quaint language and high intentions of those sociologists who arrive at architecture through 'an analytical study of environmental factors favorable to the living requirements of families considered as instruments of social continuity.' I am even less persuaded by biologists: especially those who have created a vegetable humanity to be 'preserved or cooled or propagated in boxes created for those purposes. I mean

**VERSATILE CAPE COD CAN ADAPT ITSELF
 TO GEOGRAPHY, CLIMATE, AND
 TEMPERAMENTS, ASSIMILATE MODERN**

MATERIALS, MODERN STREAMLINING. HERE, IN ITS NATIVE MASSACHUSETTS AND THE PACIFIC NORTHWEST



Actually lively in its natural cedar and green doors, war-postponed planting temporarily detracts from charm of John Endres' Cape Cod on a hillside above Willamette River near Portland, Oregon. Wade Pipes, Architect

ALL PLANS ON PAGES 136 AND 137

those persons who make diagrams and action-photographs showing the impact upon space made by a lady arranging a bouquet or a gentleman dressing for dinner or 3.81 children playing at kiss-in-the-ring—and who then invite architects to fit their rooms around these 'basic determinants.' My requirements are somewhat more subtle than those of a ripe tomato or a caged hippopotamus, whatever may be the opinion of the Pierce Foundation.

"Now I do not advocate a return to the Cape Cod cottage, however implacably technological its interior—still less a return to that harlequinade of Colonial, Regency, French Provincial, Tudor, and Small Italian Villa, the relics and types of our ancestor's inexhaustible inventiveness, which adds such dreary variety to our suburban landscapes. I think we may assume, a soldier's taste notwithstanding, that that adventure is at an end. Yet I sometimes think that the eclectic soul of these suburbs is, by intuition if not by understanding, nearer the heart of architecture than those rigid minds which understand nothing but economics of shelter and technicalities of construction.

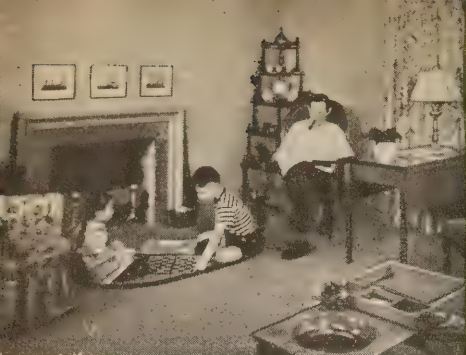
"I am inclined to explain the persistence of the styles of architecture on some other ground than

Photographs
and data,
Leonard Delano



that of association, although of course that is an important factor. We are not all fools of habit. I think that we overlook the way in which these inherited patterns sometimes recapture the idea once expressed—more eloquently to be sure—by their prototypes. After they have ceased to have any harmony with modern techniques of construction or with modern habits of living they yet speak to us of peace and security, of romantic love and the tender affection of children, of an adventure re-lived a thousand million times; we understand them as we understand a song sung in a language unknown to us. They remain, however alien to the business of life, the elements of an art.

"We have developed in our day a new language of structural form. That language is capable of deep eloquence; and yet we use it only infrequently for the purposes of a language. Just as the styles of architecture are detached from modern technologies and by that detachment lose that vitality and vividness which might come from a direct reference to our own times, so our new motives are detached from the idea to be expressed. They have their origin not in the idea but in techniques. We have not yet learned to give them any persuasive meanings. They have interesting aesthetic qualities, they arrest us by their novelty and their theater, but they have nothing to say to us.



Jewell living room breathes warm hospitality



McFarlanes chose quiet traditional interiors

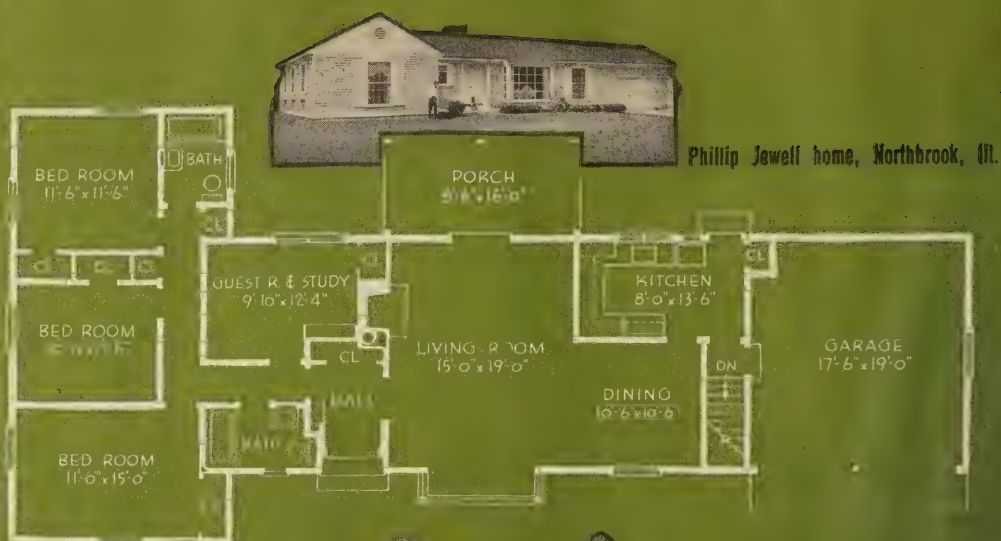


Modern backgrounds key John Endres house



Fireside grouping in E. Fletcher Lord home

"The architects of the Georgia tradition were as solicitous of progress and designed their houses with the same care for serviceability that they spent on the design of a coach, and yet their first consideration was for their way of life. When I visit the streets of Salem I am not so confident as are some of my colleagues that they suffered from a limited range of materials and structural



R. J. McFarlane home, Wilmette, Illinois



John Endres home, Brarwood, Oregon



E. Fletcher Lord home, Little Rock, Arkansas



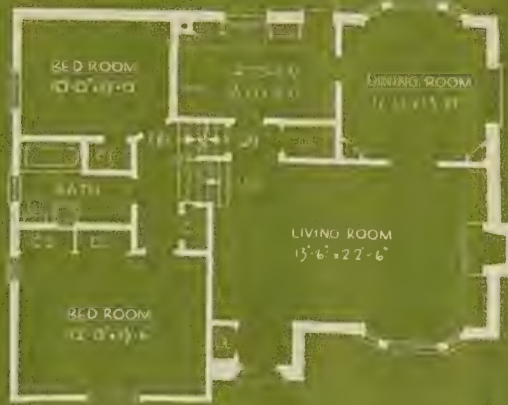
**BASICALLY SIMPLE, THE CAPE COD PLAN
HAS READILY ADAPTED ITSELF TO ANY
SIZE OR CLIMATIC NECESSITY**



**Edwin J. Geitmann home
Highland Park, Ill.**



Defense house, Springfield, Massachusetts



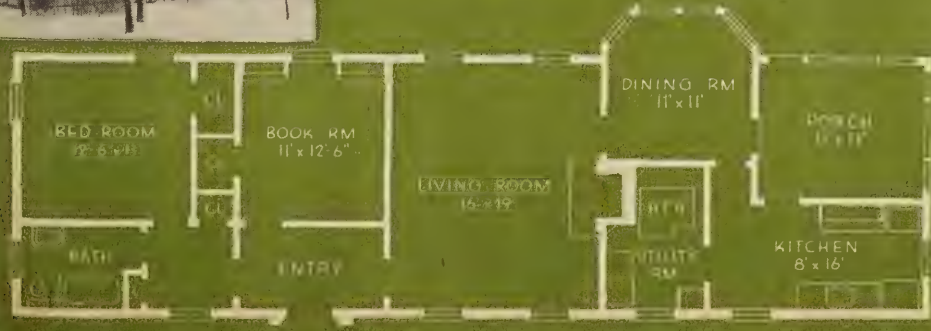
J. C. Frehner home, Highland Park, Illinois



Charles F. Karnopp home, Winnetka, Illinois



John S. Mahler home, Highland Park, Illinois



methods. We are too ready to mistake novelty for progress and progress for art. I tell my students that there were noble buildings before the invention of plywood. They listen indulgently but they do not believe me . . .

That mighty cantilever which projects my house over a kitchen yard or a waterfall, the lacustrine vertiginous Lally column, the "stressed skin" and the flexible wall, the fanaticisms of glass brick, the strange hoverings of my house above the firm earth: these strike my eyes but not my heart. A master can—at his peril—use them; but for human nature's daily use we have still proportion, homely ordinance, quiet wall surfaces, good manners, common sense and love. These also are excellent building materials . . . when all the world is socialized, mechanized and standardized . . . houses will still be built out of human hearts.

Modern room, tradition furnishings in Frehner home



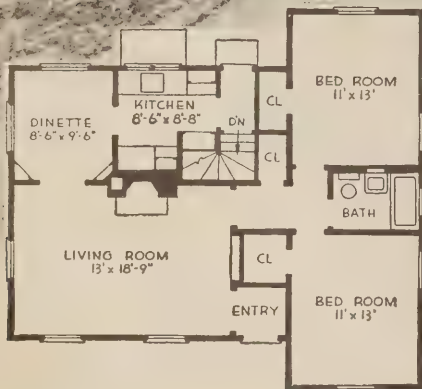
Geitmann hearth has cosy, homelike atmosphere



Marsden Cape Cod fireplace bids cheerful welcome

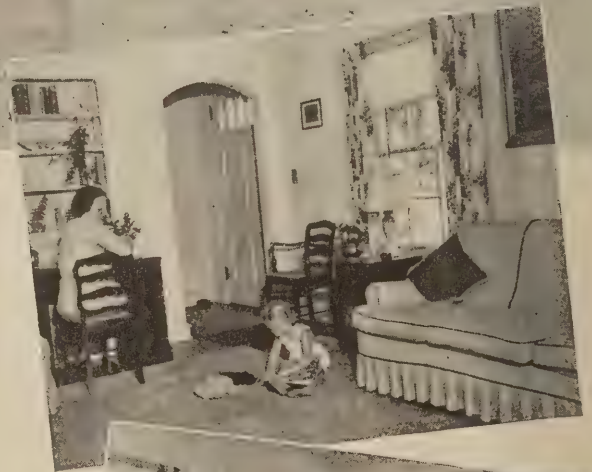


Their Own Idea!



RUTH W. LEE

HERE'S a really big, little house. A surprising amount of dignity has been given it by the clever use of full-length, rust colored window shutters on the front elevation. The walls are painted gray with white trim. A play yard at the rear helps Mrs. Enchelmayer keep constant watch on the active goings-on of small daughter Dianne. All main rooms are on the first floor but an ample sized pine-panelled rumpus room is in the basement. Living-room walls are sand-finished plaster enlivened by chintz draperies in rose and green floral patterns on a white ground. This same rose tint is further used in the large broadloom rug and in several pieces of upholstery. A small, square dining room opens directly from this main room to the left of the fire-place. Built-in corner cupboards provide space for china and glass in two corners. These are lined with gray-blue, matching the blue chintz window curtains. A small French provincial refectory table with ladder-back chairs form an inviting dining group. The long narrow kitchen is completely up-to-date and most efficient in layout. Here curtains are cottage type, white with cherry red ruffles. For the master bedroom blue striped wallpaper was chosen with blue rug to match. Across the hall we find young Dianne's nursery decorated with gay paper and crisp, white, dotted swiss curtains. The Enchelmayer's informal game room has Ponderosa pine panelled walls.



*With promise of a home
by Christmas, turkey
drumsticks make
exciting Thanksgiving
dinner for the
energetic Dilley twosome*



Photographs by author

Meet Four American Pioneers

WHEN Mrs. Grace Stearns Dilley planned a simple, one room house for herself and daughter Margaret, becoming a pioneer was farthest from her thoughts. That's what happened, however, and for just one very unique reason. The Dilleys wanted a house that would be completely theirs—and at a price! It was to be nothing more than a rustic mountain cabin with lean-to kitchen and bath. They didn't want a complication in its make-up . . . materials were to be left natural for easy maintenance, everything had to be durable to withstand the wear and tear of numerous informal guests and also because of the several cats and dogs always an essential part of the Dilley ménage. What could be simpler? Yet simple things often become the most complex. Mrs. Dilley was soon to find this out.

When one plans building a new home, the logical thing to do is to acquire a piece of property. The selection of the Dilley lot was sort of an ABC affair. First, the price had to be reasonable; secondly, its location in Berkeley near the University of California campus was imperative because Margaret was soon to become a student there; thirdly, and of greatest importance, its altitude had to be high and eucalyptus trees a part of it in order to benefit the chronic sinusitis suffered by both members of the family. Strangely enough, a lot answering all these specifications was found and immediately bought. The next step was lots of fun. For three years, Saturdays and

Sundays were spent picnicking on the lot in order to study sun and wind. The Dilleys realized the importance of orientation and were prepared to know their lot before finally placing the house. They even trudged there on stormy days in order to see conditions at their worst. By this time they had a pretty definite mental picture of the house itself. There were three "musts"—exposed ceiling rafters, a cozy fireplace, and rustic design. It was adamantly NOT to be modern. Of that they were certain!

If, perhaps, it sounds strange that a mother and daughter should consider building one room for daily living, let's consider the circumstances. Mrs. Dilley is employed and Margaret is a student. There's little time for housework. Possessions are few and simple. Their lives are most informal, yet they both love to entertain. Consequently, one large room is the perfect solution for easy hospitality. Of course, too, a limited budget played a major part in the plans. They were naturally overjoyed to find a contractor specializing in rustic cabins who promised to build their dream house within the budget. After tussling with city building codes, plans were finished and presented to the F.H.A. for approval. Then "ill winds" started blowing. The plans had to be drawn by an architect. Mrs. Dilley sent out an SOS call to a friend Gryffy Partridge who was associated with F. J. McCarthy, architect. Both men felt that the house could be built at the quoted price but knew that it

FIRST—a mother and daughter discover complications resulting from their desire for a simple little house on a budget

Roger Sturtevant



Long horizontal line of the cedar siding and low angle of built-up shed roof, set house snugly into its sloping lot . . . batteries of windows afford glorious view of the surrounding eucalyptus

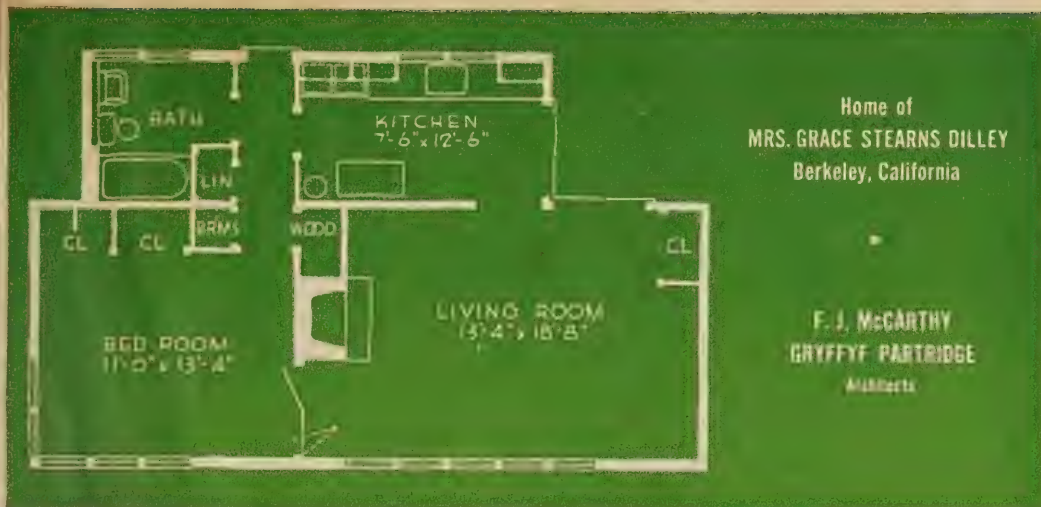
couldn't be F.H.A. financed as originally designed. There had to be a separate bedroom. Mrs. Dilley grudgingly agreed to the change but stood by her guns regarding the design.

Her indignation upon seeing Mr. McCarthy's sketches was only slightly assuaged by the majority of her requirements which had been skillfully incorporated. The house set upon the land just as the Dilleys had imagined it; a hinged wall could open the bedroom into the living room becoming, in effect, the one big room they wanted. Kitchen and bath were a lean-to. Windows were just right, well-placed and in one long bank. Yet the effect was definitely not rustic, it was MODERN! Hurriedly Mr. McCarthy pointed out the exposed rafters on the shed roof; the roof pitch followed the hillside contours. Also, it afforded clerestory windows which not only gave added light but resulted in a living fresco of tree tops against the sky by day and a fascinating glimpse of a starry sky at night. After due thought and consultation, the two Dilleys agreed that if this was modern then they were through being traditionalists. Modern was what they had really wanted all the time.

Headaches, however, were still to

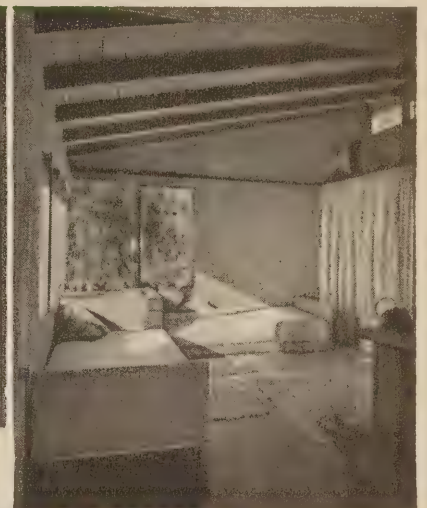
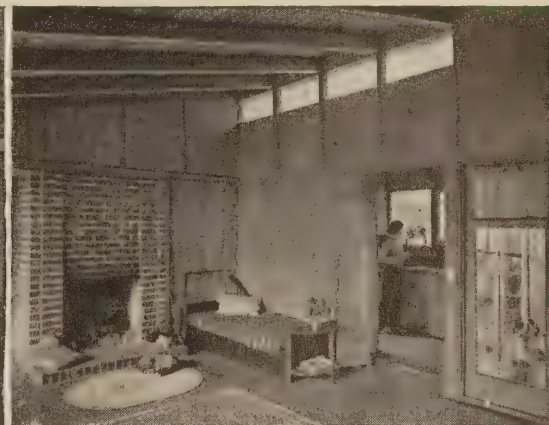


Entrance terrace, easily available from both kitchen and living room, is protected from prevailing winds by main house and makes delightful dining spot



be theirs. The lowest estimates were much too high for them. Plans and specifications were then restudied. A cheaper floor was substituted, eventually this will be replaced by one of hardwood. Snubbers were used on all doors instead of catches. In order to save a few cents here and there, even stoppers for the bathtub drain were changed. Mr. McCarthy timidly suggested that the omission of a fireplace would really be a saving. This was too much for Mrs. Dilley! She would much prefer to live on a dirt floor than give up the precious hearth.

Another visit to the FHA only proved that their labors were still in vain. The house was too small. Its design was too unconventional to suit the neighborhood. This last, in spite of the fact that the neighborhood committee had approved the plans. However, to bring this story to a happy ending, a source of private financing made funds available.



Clerestory windows in living room afford view of treetops and starry skies . . . built-in beds, especially designed, swing out for access to corner storage box



With preliminary complications out of the way, no time was lost razing the two eucalyptus trees directly on the house site. On week ends the untiring Dilleys were busy with cross cut saw and ax, chopping the fallen trees into kindling. Eucalyptus cuts easily while green but is like iron if allowed to dry. Now their hearts were set on spending the next Christmas, two months away, in the new house. But it rained, and rained and rained. Finally on January 10th, 1941 a moving van made its way up the steep ascent. The ground was muddy and, at a suggestion from one of the movers, the van was driven across an adjacent lot. But luck seemed to be against everyone that day. Into the mud up to the axles went one of the vans. Then movers, Dilleys, and guests slithered up and down the muddy slope in endless procession, getting contents from the van into the house.

After four years there are still no permanent stairs from the street, but then, there's so much to be done in the garden. Jobs are tackled in order of their importance. And remember, we are talking of pioneers. There are only two pair of feminine hands to do the varied things planned.

Table of hinged planks with saw horses for legs can be easily stored in basement or taken onto dining terrace for large alfresco parties . . . folding doors make living and bedroom one

Ruth W. Lee

THE young Stanley Greers, each owned a few pieces of inherited early American furniture. In addition, they had a small sum in the bank just begging to be converted into a home for displaying these antiques. The sum wasn't exorbitant, just big enough to buy a tumbled-down cabin and with a little left over for alterations, provided they made them themselves. This condition didn't faze the new homeowners one iota. In fact, it was just what they had bargained for. You see, the Greers are up-to-date pioneers who thrive on challenges. What's more they have the ability and imagination to make their dreams become a reality.

After gazing at the "before" pictures, you'll agree with us that the most promising feature of the house was its one acre of woodlands and fruit trees. Of the house itself the less said the better. It took two years of endless work before the "after" shots could be taken. Results are most worth while—yet each visit to the Greer house brings forth new surprises. We had a difficult time getting pictures since the owners are forever planning new developments and improvements. Still we'll settle for the house at this stage in its growth.

Very little of the original cabin is now visible. Even the old narrow siding was removed and replaced with a wider variety painted gray. The small living room and bedroom were thrown together to form a well-shaped living room. This room is really their masterpiece. Walls have been covered with knotty cedar stained a mellow honey color and

Photographs by Charles H. Keller

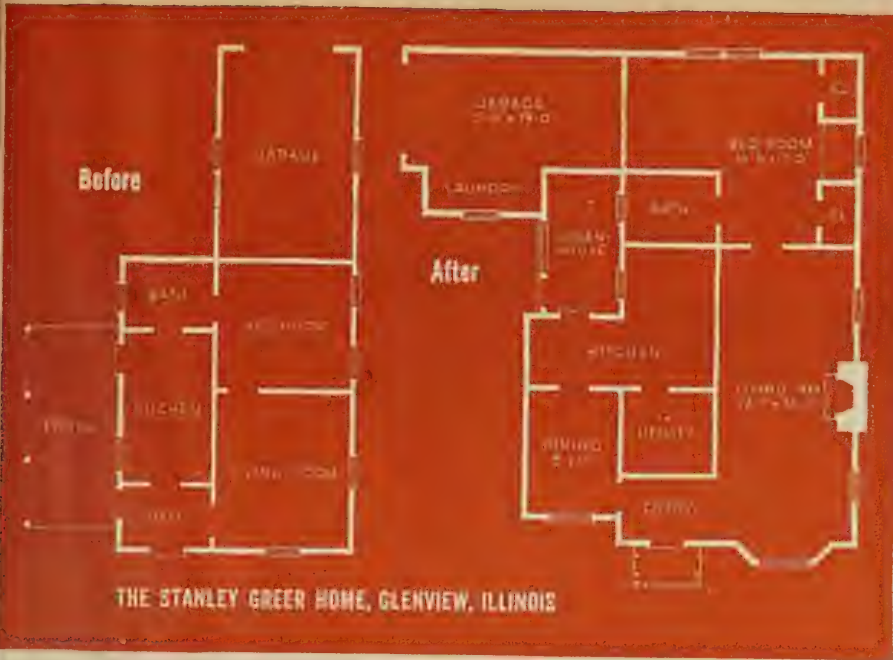


Off with porch—on with bay window were first official changes

Consider the
Stanley Greers...

MODERN PIONEERS IN ILLINOIS

waxed. Next, the Greers built a vaulted ceiling following the natural pitch of the roof. The old beams were found in a near-by mill and covered with stained cypress. In place of the old rotting floor, long leaf pine was laid in its natural golden tone. The stone fireplace and niche above were formerly a middle window. The crab-orchard stone was found in Tennessee and shipped to the site because the owners felt that its soft beige color was just right. By using their antique furniture, rejuvenated with home-



THE STANLEY GREER HOME, GLENVIEW, ILLINOIS



The ever active craftsman-owner uses power mower for his half acre of lawn

made chintz slip covers, a much desired farmhouse feeling has been created. The rug is a copy of an eighteenth century floral pattern. Coffee table between the fireside chairs is one of the few bought pieces. It is of bleached mahogany with ivory leather top. Next to the entrance door, ceiling to floor bookcases were built in. Converted oil lamps and decorative hanging plates add much to the provincial quality of the house. The small dining room was formerly a screened porch. This room the Greers built themselves and covered the walls with green and rose Victorian wallpaper. Curtains are of unbleached muslin with white brush fringe. A carved brown rug is used over the checkerboard

pattern block oak floor. Trestle table, benches, and Windsor side chairs are of maple and fit comfortably into the small room. Part of the original screened porch has been converted into the kitchen. Here pine cupboards were built above and below the counters. These wood cupboards were then trimmed with strawberry wallpaper borders. Counter tops and floor are of black linoleum. An old pickled look was achieved by first painting the woodwork white and then rubbing most of the color off. Here and there a touch of whimsy has been added to the upper cupboard doors by means of stencil designs of flowers and birds.

Mr. Greer is particularly proud of the green-

house. Formerly an areaway between kitchen and garage, this is an ideal place in which to raise and tenderly care for young plants and seedlings. By keeping the kitchen door open, enough heat comes into the room for the proper cultivation of early plants. Vegetables are also started in here. The room itself is most colorful with lime green walls and a red painted cement floor. A double glass door seals in the heat. Because the room is so fresh and attractive the family often breakfast among its greenery. Service from the kitchen is most convenient. In the old plan a garage was placed at the rear of the main house. This area has now been changed and with a little

(Continued on page 193)

INCOME and LIVING on the SAME LOT!

HERE'S HOPE FOR THOSE WHOSE LOT MUST PAY DIVIDENDS

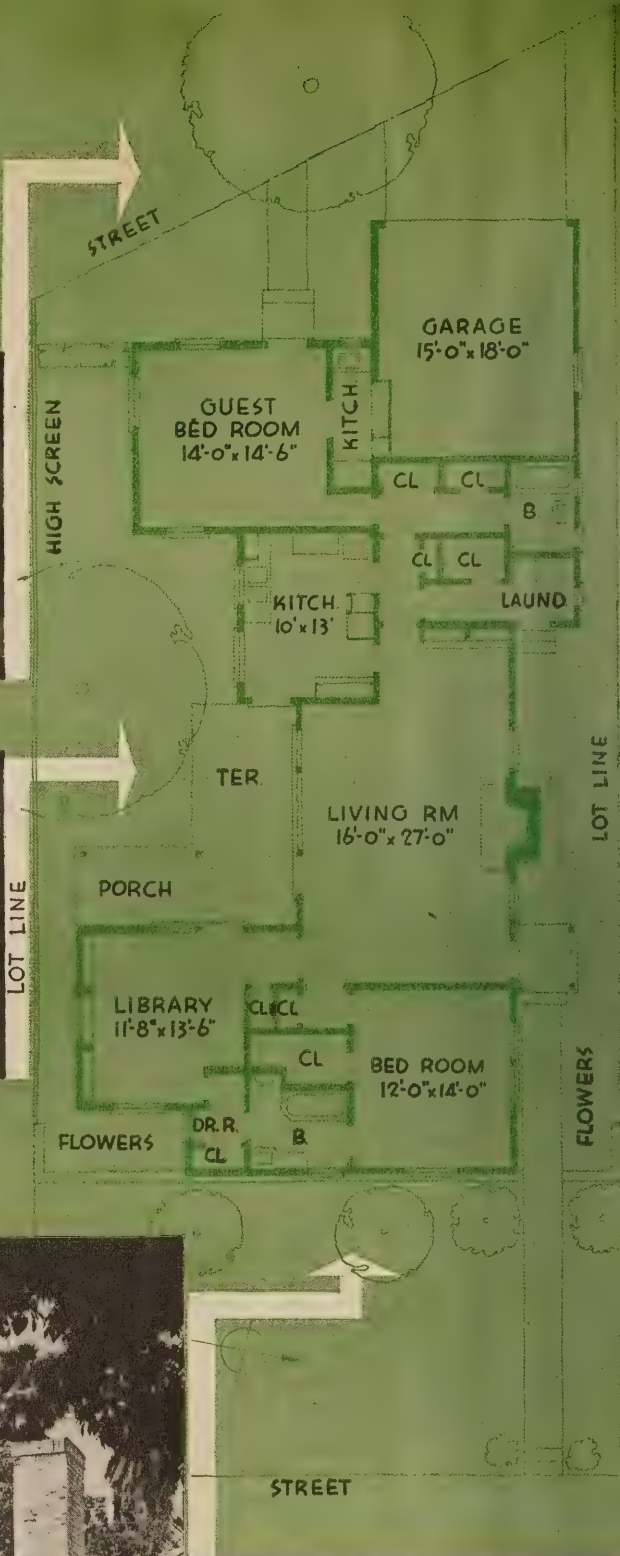
WILLIAM J. HENNESSEY

HOME and income on the same lot—how many of us have shied away from the most common solution to this problem—the two-family house! Hybrid at best, it has neither the appearance of a private dwelling nor the stature of an apartment house. Looked down upon by its neighbors, in many cases forbidden in better residential districts—it is neither fish nor fowl. Furthermore, it destroys that most prized requirement for a full and complete homelife—privacy!

To many who for one reason or another must make their property pay, the examples on these and the following pages should bring a fresh ray of hope. The idea of having two houses on one piece of property is, of course, not new. But these are not estates in any sense of the word. Here are inspiring answers to an important phase of building—but on lots that are average in size! In most cases we find two houses—one to be lived in, the other to be rented—each has a feeling of privacy without being too confined. Oddly enough our houses are all in California. Yet their application would be as practical in any



Home of MISS ELLA GREENMAN
South Pasadena, California



To all appearances, this is a simple well designed cottage—yet it conceals two dwellings under its low slanting roof

other part of the country. The houses, themselves, could be just as successfully built in Maine or Oregon. We feel that a hard nut has been cracked at last, and we're certain also that many will find here an answer to the vexing building problem—house plus an income.

THE first example offered, the Ella Greenman house in South Pasadena, California, was not built with an eye to income. It does show us how two houses can be designed under one roof. Miss Greenman wanted privacy for both herself and her grown adopted daughter. The

is often used as an added bedroom. Built-in drawers and cupboards in the dressing room add greatly to its usefulness. Miss Greenman's preference for beige and blues finds expression also in her own bedroom. The blue is in the wallpaper while complementary tones of beige and rose have been used in the old hooked rugs. Curtains are of blue and white while more of the same colors form a hickory leaf pattern on the Colonial bed coverlets.

For complete privacy under one roof we give you this plan. What a solution when renting to a lone school teacher or college student!



Large violet-ray panes of glass reaching from ceiling to floor bring the inviting, cool greenery of the patio directly into the spacious Greenman living room

Architect, **ARTHUR T. GILMAN**

Photographs: Maynard L. Parker



The charm and beauty of family possessions add a touch of old-worldliness through the entire house

The old spinning wheel beside the fireplace once belonged to Miss Greenman's grandmother. Ginger jar forms the base for lamp silhouetted against adjacent window

Data: Martha B. Darbyshire



If you live near a college or manufacturing center, we're sure that you'd find little use for hanging up that "For Rent" sign.

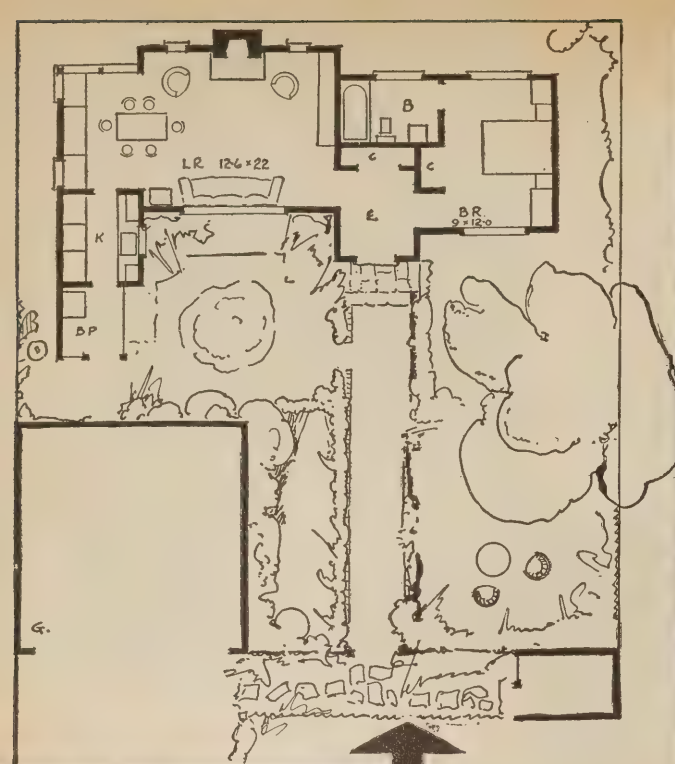
The house itself has a low cottagey look. Its walls are painted cream with dark green shutters as accent. Completely photogenic from all angles, there's a homey quality that definitely puts it in the private house class. We are certain whether income or just plain living is your objective, the Greenman house definitely will offer stimulating inspiration.

THE examples shown on our following pages certainly come under the "two houses on one lot" category. The cottage belonging to Architect R. W. Ratcliff in Berkeley, California, was originally a workshop. Built on the back of a 50' x 160' lot, it is completely charming in appearance; quite reminiscent of the studio type houses so greatly in demand. An old-fashioned dwelling is located directly on the street and its garden is divided from the rented portion of the lot by a picturesque wall. Entrance through this wall is provided by an

plan, which really could be adapted for a single home, does just that. There are two separate entrances each facing different streets. Miss Greenman occupies the main portion of the house; her daughter uses the guest bedroom, kitchenette and bath. There is easy access between both areas yet, by simply closing one door, each occupant can be as independent and private as her heart desires.

Let's study the main house first. Here we find a combination living-dining room of ample dimensions, one wall of which, completely windowed, overlooks the attractive terrace and garden. Walls are of beige-yellow and white wallpaper. Cleverly hidden behind panelled wood doors in the dining alcove, dishes are always handy yet never obtrusive. Color accents in this room are cedar beige with here and there blue upholstery in a striped fabric. The family portrait over the wide mantel is in a handsome, old ogee frame, a family heirloom.

One end of the library is pine panelled, recalling the same arched effect in the dining alcove. This room, too, has a glimpse of the terrace and garden. Gay chintz curtains in rose, green and yellow complement the tan and green wallpaper. Ingeniously connected to the bath through a toy dressing room, the library



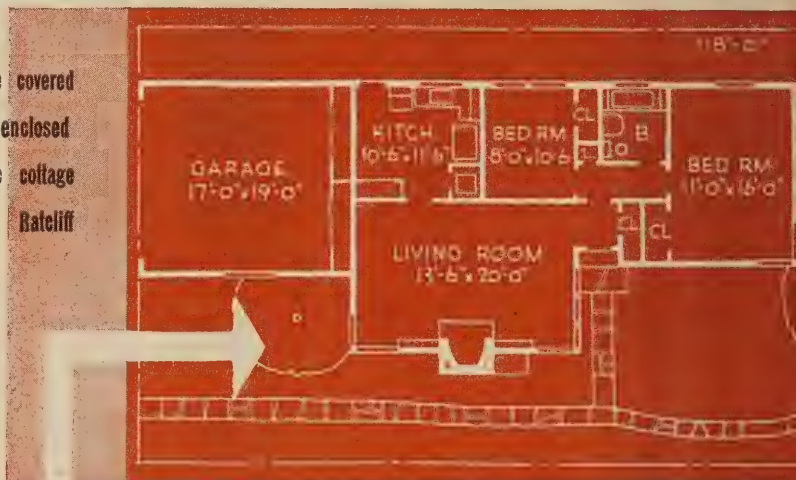
STUDIO GARDEN as GILT EDGE INVESTMENT

Redwood doors in a high vine covered wall lead to the attractive enclosed garden in front of the rustic cottage designed by Architect R. W. Ratcliff

Data: Helen Bell Grady
Photographs: W. L. Strietmann

interesting Chinese gate. The studio building itself is approximately apartment size with an ample living-dining room commanding a generous view of the garden. There is also a large bedroom, bath and streamlined kitchen. The exterior is of redwood shingles surmounted by a roof of soft red tiles. The entrance door is outstandingly beautiful with hand carved lower panels and ruby red glass panes etched in white. Protection from the elements is provided at the entrance by cleverly placed jutting walls and a gently sloped tile roof. Both houses on this lot receive a maximum of privacy; each garden adds charm and unity to the over-all lot picture.

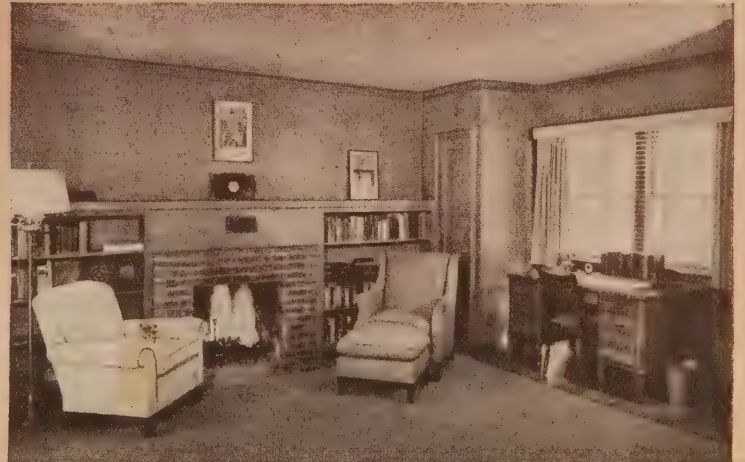
WHEN Mr. Lewis B. Reynolds was casting an eye about for a good investment and a home too, he decided to build two cottages on a 40 x 120 foot lot. Brother architect, Malcolm D. Reynolds with his associate, Loy Chamberlain, saw tremendous possibilities in the venture and so helped in the planning. The two houses are so placed that each has a private garden. The front house joins the



Reynolds and Chamberlain, architects



2 HOUSES ON 1 NARROW LOT Each with Its Own PRIVATE GARDEN



One to rent—one to live in—two houses on single lot built by Mr. Lewis B. Reynolds in Berkeley, California

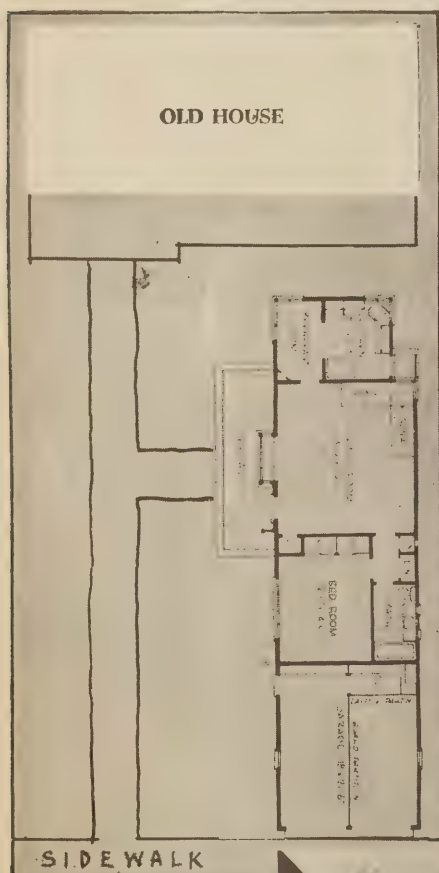
Photographs: Waters and Hainlin



Rented Cottage adds BEAUTY plus INCOME

double garage serving both dwellings and faces the street. A walk leads through a gate in the grape stake fence into the small garden belonging to the rented house. There's unity in the appearance of the two houses, mostly because each is covered with stained shingles and has white trim. Architecturally they are quite alike. Each living room is panelled in redwood in a soft pink-brown tone. Built-in bookcases and cupboards have been used in each. The owner lives in the smaller of the two houses and rents the two-bedroom front dwelling. Mr. Reynolds reports that his main objective has been most successfully reached. Renting the front cottage has been a very easy affair. He calls his gilt-edge investment and enthusiastically recommends that others faced with his particular problem follow suit. Sound advice we call it from one who knows.

MR. and Mrs. A. P. Lange were living in an old family dwelling at the rear of a 120 foot deep lot when they decided to build a small house on the same property. Because of the nature of the lot, the new building had to be quite narrow in plan. The resulting house has been copied by others many times since. Low in general appearance, it is California Colonial in design and has wide overhanging eaves. Exterior walls were painted white, receiving additional sparkle from the deep green shutters. A double garage, facing the street, was made part of the house. Mrs. Lange's antique collection is displayed in the pine panelled living room. The old house, at the rear of the lot, was also restyled by Mrs. Lange and rented. In this example the garden is used by both occupants of the lot but without an ounce of friction.



Data: Helen Bell Grady



Photograph by Waters and Hainlin Studios



A narrow lot was no handicap for these attractive houses, each sharing a common garden, each house completely individual in design and atmosphere

Double garage facing the street serves both houses of Mr. and Mrs. A. P. Lange of Berkeley, California



Photographs, Miles Berné

MORE than just a "pretty picture" house

THIS small, low-eaved home is a government baby and proud of it. Here we have a house as cheerful as a cherub and as practical as a New England housewife. Like many others in the El Monte district of California, it was built under the government substance program a few years back.

Though its ancestry springs from the ranch house of earlier days, the design is modern in treatment. Red and white are its colors; the eaves are low and broad in overhang. Set among a grove of ancient walnut trees on an acre lot, it forms a picture of rare charm and simplicity. Surrounding the house proper are broad green lawns and flower beds of riotous color. A large Victory garden, grape arbor, and neat rabbit hutches add a practical note to the artistic scene.

Following the customs of other days, we first enter the house by way of its service porch. Here we find a kitchen, neat and compact, painted white, with touches of highly polished maple. Gloriously large windows light up the ample living room; the walls seem to be made entirely of glass. Woodwork and trim are of knotty pine. At one end of the living room are a linen closet and a very small powder room.—**THYRZA LUCILLE BURNS**



JOSEPH WESTON & GRAHAM LATTA,
Architects

JOHN D. HINTERMEISTER HOME, El Monte, California



Frog family makes home in lily pool
formed by natural cleft in rock

To Remodel

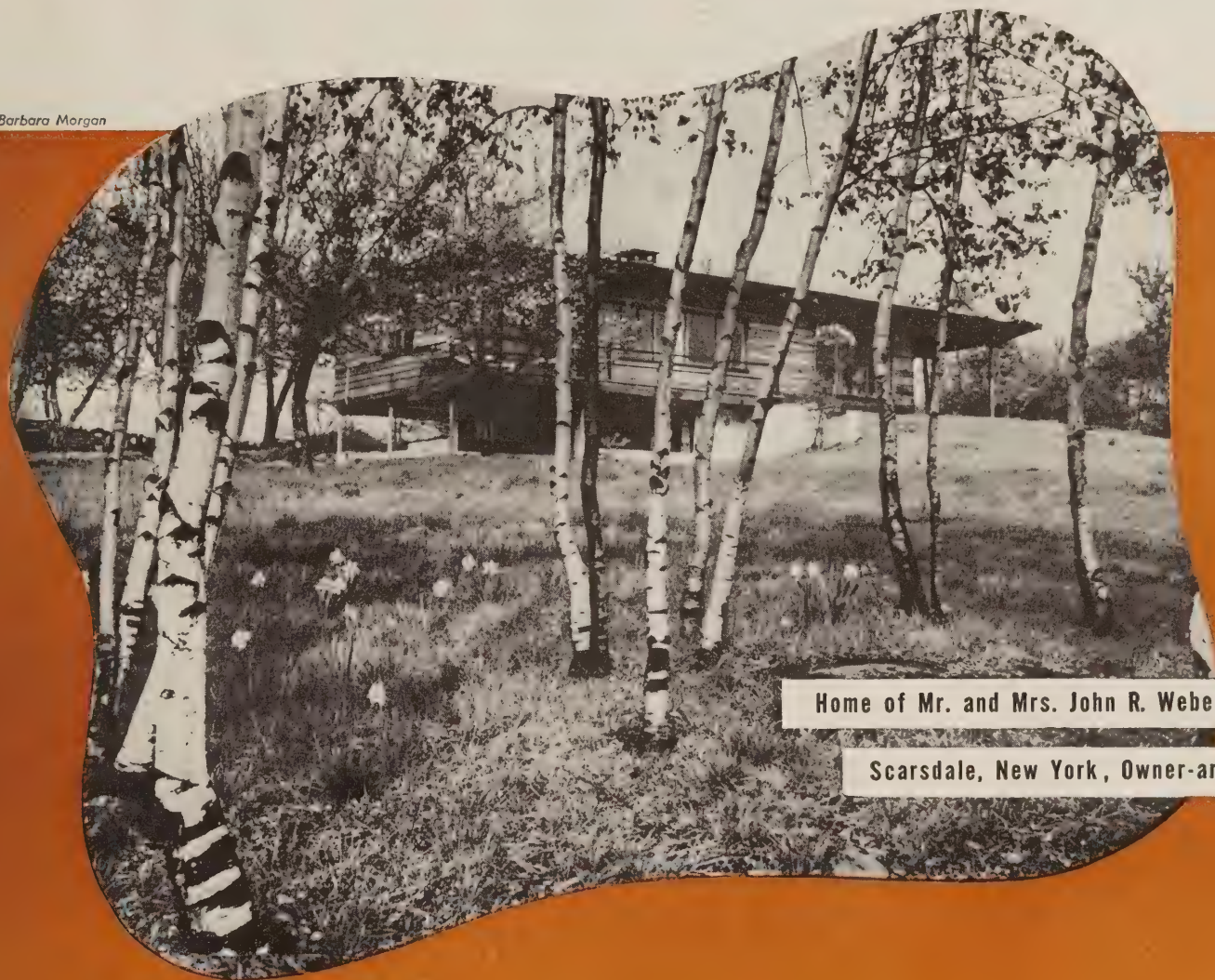


or Build a new Home?

The advantages and disadvantages of both

Svend Riemer

Photographs: Barbara Morgan



Home of Mr. and Mrs. John R. Weber

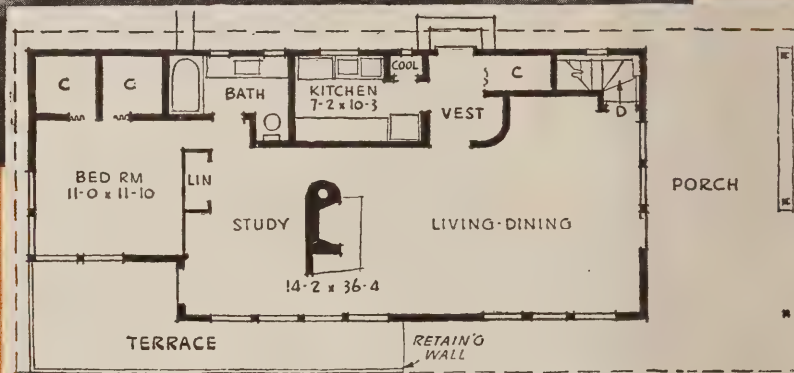
Scarsdale, New York, Owner-architect

THE homes of the American people, as they stand today, represent an investment which will not be written off in the near future. Housing needs are so tremendous that we are going to guard and preserve our present houses for many years to come. We may hope for large-scale building activities after the reconversion of our war industries, but there will be only limited possibilities for the abandonment of less desirable structures. As these family homes which are in use today become available on the market, we shall be confronted again and again with the choice between the spacious but somewhat obsolete and badly equipped residences of bygone times and the narrow, compact, well-equipped constructions of more recent days. What are the advantages and disadvantages of both alternatives?

A fairly good way of finding out is to ask people who live in these homes. This has been done. A long check list, covering one hundred and thirty-four possible inconveniences, was filled out by three hundred Seattle families who were approached for voluntary co-operation through the P. T. A. of that city. Results were most interesting. Not so much the fact that modern homes built after 1930 stand out with a lower percentage of complaints than those built before 1920—this relationship is to be expected and furthermore our

coverage is not large enough to warrant the presentation of numerical conclusions—but the pattern of advantages that is obtained in the modern home is of considerable interest. It reveals the values which guide our residential building activities. If we assume that advancement in residential housing is dictated not by a scale of needs but by the direction of technological progress and the gradual spread of methods of mass production, it is still worth while to know which functions of family life have profited most.

The most striking differences in the functional value of old homes as compared with new can be readily summed up in a list of complaints we tabulated, showing by twenty-five items the reason houses built after 1930 are decidedly superior to those erected before 1920. Another list contains the twenty-five items whereby the older homes appear superior. Numerically the advantages of the new homes are more preponderant than those of the old. First of all, people living in old homes like their nearness to shopping districts. Following this, in order of superiority, we find other advantages—shelter against rain at the entrance door; location to club meetings, playgrounds and schools; kitchen work not interfered with by play, hobbies, or people hanging around; separate bedrooms for children of dif-



ferent ages; location relative to occupational work; living room free from traffic, plenty of storage space for perishables; good-sized dining rooms; a general freedom from crowding throughout the house. Those living in the new houses preferred them for the following reasons, once more placed in order of superiority: more light outlets everywhere; good location of kitchen cupboards and drawers; sufficient heating in baths and bedrooms; no kitchen odors; planned work space in kitchen; no need to carry fuel. Also noise insulation in living room; better garage and parking facilities; kitchen close to dining room and bathroom; no interference by visitors with evening studies; better bedroom closet space; living room planned for good furniture placement; better laundry and ironing facilities.

Naturally the new homes are better equipped with technical appliances. Distinct advantages are gained also by the elimination of distances in the more compact modern structure. Arrangements for artificial light are improved in every room. If the modern house is smaller in size, the usefulness of individual rooms is improved by more adequate heating conditions and sound insulation. There are improvements in kitchen equip-

Only one interior door was used in this modern house . . . the result a "one-room" minimum plan for two people . . . free-standing fireplace separates living room from study, a linen closet forms inside wall of bedroom . . . four-foot slope provides space on lower level for car port and weaving room . . . exterior finished with natural pine siding, interiors with painted and rifted plywood

Photographs: Rodney McCoy Mor



Remodeled AMERICAN HOMES

CONNECTICUT • NEW JERSEY • ILLINOIS
• CALIFORNIA • NEW YORK



ment; this important room is usually closer to the center of the house facilitating housekeeping activities. If we look at this pattern of improvements with its meaning for the various functions of family life, we observe a strong emphasis upon utilitarian aspects, i.e., a frictionless accommodation of everyday life routine inside the home.

The advantages of the older homes represent a very different and, in some respects, a rather surprising pattern. They are distinguished mainly by an abundance of space and—to an astonishing degree—by favorable location in the community. Kitchen, dining room and living room are large enough to accommodate a variety of activities, some of them overlapping in time. The entertaining of visitors does not cause any difficulties. There is a hall at the entrance door which helps to avoid embarrassments due to immediate access from the outside to the living room. There is plenty of space for furniture in the living room. Visitors are not crowded at meals in the dining room. The porch, often lacking in the more modern home, can be used to keep an infant outdoors and also provides shelter against rain at the entrance door. There's less need for cumbersome traffic through the living room than in the more modern plan.

It should be of particular interest to the planner of city and neighborhood units that older homes enjoy decided advantages with regard to their location in the community. Shopping centers, educational facilities, movies, the residences of friends and relatives, and the place for occupational work are in more easy reach from the older homes. The buyer of a more modern house, at present, imposes upon himself severe sacrifices in his community contacts. He assumes the burden of time-consuming transportation and, we may assume, is forced to isolate himself at least partially to enjoy a home environment blessed by modern conveniences. This is not the necessary counterpart only of moving to the open spaces at the outskirts of a city. There is a lack of playgrounds, nursery schools, and the companionship of other children in the same age group. There's a pitiful lag in the provision of neighborhood services and planning for community facilities in the very areas which have been opened up and developed at a time when the appreciation of such needs is fully recognized.

Thus the individualized pattern of residential pioneering at the fringes

Side patio in remodeled home of Mr. and Mrs. J. C. Gilbert in West Los Angeles, gives privacy on small narrow lot



**Carefully planned fireplace in living room
of Gilbert home cleverly conceals ordinary lines of
original . . . to give height, new wood panels were added**

of our urban environment imposes upon the families who choose to live there, a way of life which tends to cut down outside contacts to a minimum. In connection with the lack of space inside the modern home, an impediment to group living and free and large gatherings in these residences, such deficiencies accentuate a pattern of relative isolation. Bearing this in mind, we are able to

formulate more precisely the choice which is involved at the selection of either a new home or an older residence and to weigh their relative functional advantages. The modern residence makes the small family comfortable at home. It tends to cut down irritation in the routine of everyday life. Because of size, it's easy to take care of and this process of consumption is facilitated further



After the family moved into the new home, the old home was sold. The new home was built on the same lot as the old home.



Before

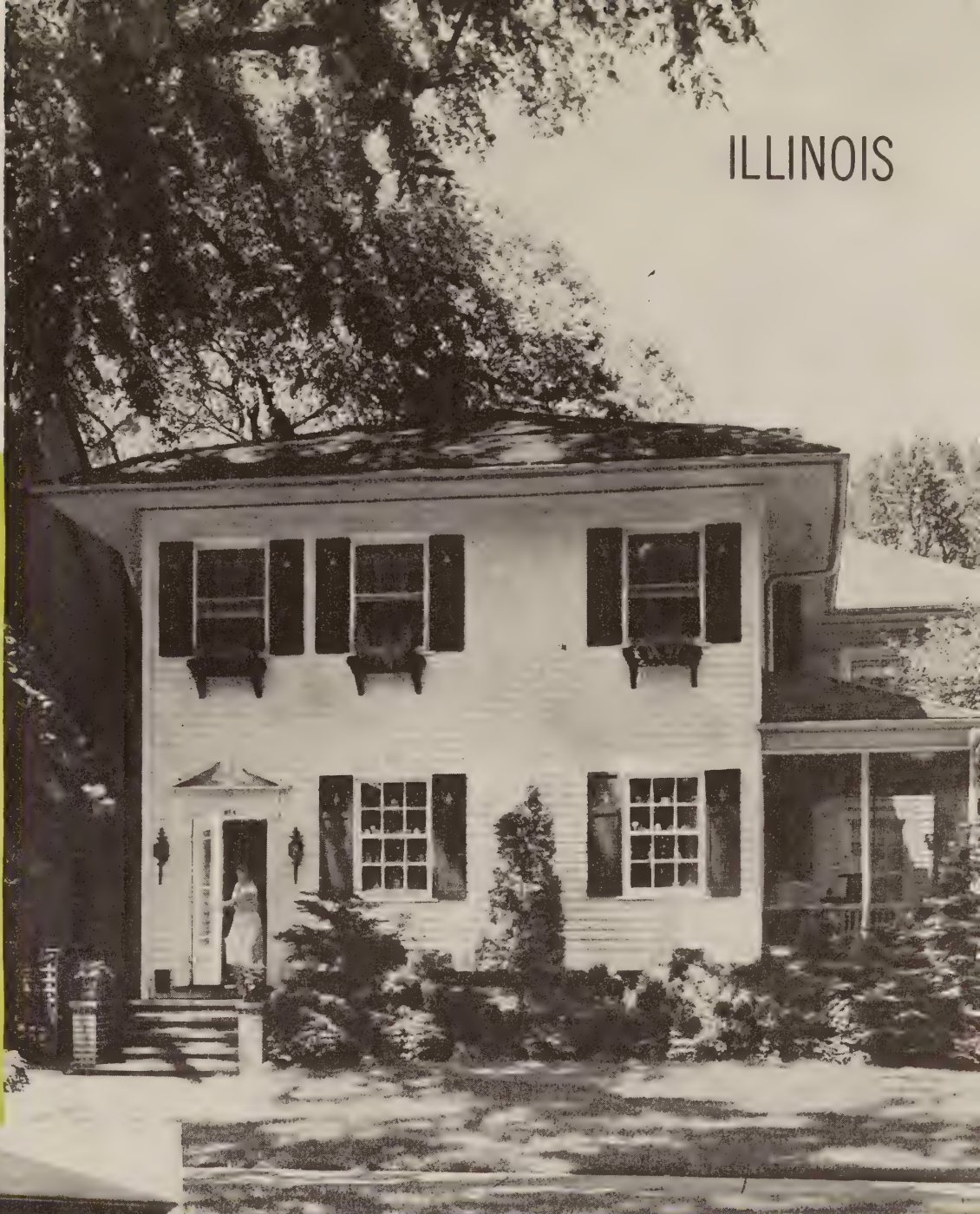


After

**Many forlorn houses only
need owners with imagination
to become attractive
homes for modern living**

ILLINOIS

by labor saving devices. Modern equipment, heating and lighting, permits an intensive use of bedrooms. They accommodate the desire for individual privacy, not only for sleeping, but also for daytime activities. Modern homes are built around the needs of individuals and, possibly, the small family group. Homes of the preceding era gave shelter to a particular section of the life of the wider community, that section converging upon the family residing therein. Downstairs rooms were gathering places for friends, relatives, and the family itself, with the head of a family presiding at a perpetual informal meeting for social purposes. Upstairs were the bedrooms, not rooms to provide individual privacy. It meant "work" to keep this enterprise going. There is little consideration for economy in transportation, simplification of cleaning efforts, and efficiency in the operation of food preparation. It is a labor-intensive rather than a capital-intensive arrangement. The location in the older and more highly developed sections of town, the easy availability of community services, tends furthermore to promote integration of family life and the life of the community. To old or new residential structure means a decision between two alternate ways of life. The city planner



On remodeling the porch and garden in front of the Philip H. Brown house, a historic home in Northbrook, Illinois, was a little help from the Illinois Historic Preservation Board.



and the residential architect may look upon these conditions with somewhat different eyes. They are confronted with a twofold task. The former is well understood, and its implementation is well under way. In remodeling and modernizing the older houses, they carry some of the advantages of modern housing into the family home of the past.

That something remains to be done to improve the way of life that is suggested in the more recent and streamlined real estate developments, furnished with all conveniences and equipment which inventive imagination of the engineer and interior designer have produced, is a task not nearly as fully recognized. The style of life here is cramped by lack of space. True, shrewd planning of the floor areas and ingenious equipment make it impossible to crowd the performance of everyday life into relatively narrow quarters. But social contacts and community functions are sacrificed. They are ruled out as far as the individual family home of recent date is concerned.

In fact, we observe two divergent trends to cope with these difficulties: on one hand, the crying need for extra





Partitions between small rooms removed to add brightness and openness . . . honey toned pine ceiling and panels harmonize nicely with fine collection of antiques

room at home not always planned for in current modern designs, a rumpus room, a recreation room, work shop or a second living room and on the other hand, demand for community facilities, club rooms, meeting rooms, playgrounds and libraries. Obviously there is a bundle of needs left unsatisfied until recently and now pulling in two different directions. The future will decide whether we shall see a new extension of the family home or whether the community facilities of a planned neighborhood will take care of the situation. Costs, as well as the fact that a recreation room, the fad of the 1930's, stands empty and unused today, seem to point in the direction of the second alternative.

• • •

No doubt Mr. Riemer's arguments pro and con regarding whether 'tis



Alteration provided larger living room and master bedroom . . . graceful cut-out wood valance frames bookcase and twin windows, with their fine collection of cranberry and hobnail early American glass

Squaring house front on second floor added bath, three closets and enlarged bedroom in take twin spool beds, two chests, desk and dressing table



Photographs: Nowell Ward, Data: Ruth W. L.

NEW JERSEY



MODERN WING ADDED TO OLD FRENCHTOWN HOUSE USES LARGE GLASS WALL AREAS TO CAPTURE GLORIOUS VIEWS OF SURROUNDING COUNTRYSIDE . . . ANTONIN RAYMOND, ARCHITECT, PLANNED ALTERATION FOR BRONSON WILLIAMS

It was better to build than to buy.

better to build or buy will give many prospective homeowners reason to pause and think before making the great decision. No doubt the location of that future home will do much toward shaping your future family life. Most of us are not hermits and a surprising few consider ourselves made of pioneer stuff. Yet in looking back over the hundreds of renovated homes we've published, there's proof that certain other attractions dictate the choice when an old home is purchased. Right on these pages, you'll find proof of what we mean! Perhaps the greatest asset offered by old houses is the charm that only age can make possible. There's heart tug in heavy, hand-hewn beams, weathered shingles and plans that just seemed to grow like Topsy. Fine old fireplaces, Dutch ovens and wood panelled walls hiding behind layers of flaked paint are but few of the enticements found in older structures. What's more there's usually a well-established garden ready to be lived in

and enjoyed. Leaky chimneys, drafty rooms and lack of modern plumbing fade in importance for those who fall under their spell. This is not an argument in favor of buying old houses—far from it! It just seems to us that once bitten by the old house bug, nothing, no matter how logical, can stop the future home builder from touring every waking hour in search of some undiscovered gem.

Remodeling is a severe challenge both to architect and owner. Transforming an outmoded dwelling into a livable home takes keen judgment, ingenuity and the extra price paid for any kind of alteration work. At best, bringing an old house up to date is a compromise. Unless one is willing to make the job so thorough that the completed structure becomes practically a new one, it's about impossible to reach the ideal. Sentiment becomes a principal ingredient in the home's make-up.

Modernization covers a tremendous



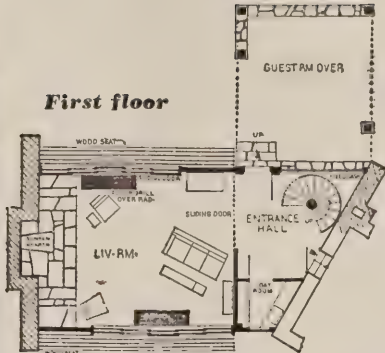
Overhanging eaves on south wall protect large glass areas from glare of bright sunlight



Guest wing extends over hanging terrace, offering cool, inviting shade for outdoor living - unusual circular stone leads to bedrooms



First floor



Second floor



Photographs: C. V. D. Hubbard



Massive stonework on east wall forms dramatic background in master bedroom and living room

field. Many houses require just a good paint job plus a few technical additions. It's important that changes, large and small, be carefully integrated without loss of traditional charm. If your budget is not elastic, don't let preliminary enthusiasm get you off the deep end. Alterations cost money. Balance sentiment with a good dose of reality. If old-world charm is not too important you'd best plan a new home. It will be modern, technically up-to-date and custom built to requirements. And you'll know approximately what it will cost. The compromise houses, those built in the 1920's and described in Mr. Riener's article, could well be your answer. Though easily made livable they quite often lack the mellow charm important to lovers of true tradition.

Open House All Year Round



Ordinary box house expands to enjoy its distinctive woodland lot during all seasons

Thomas J. Baird

ABOUT seven years ago we found a long, narrow suburban lot just begging to be bought. Overlooking Cayuga Lake, it made a little hillock bounded on two sides by a glen, each with waterfalls and rock outcrops. Strangely enough the price was reasonable. Evidently its potentialities were lost to the average passer-by, no doubt because of the very average frame house built right above the highway, bearing no relationship whatever to the glens close by. We bought it right then and there and immediately set to work planning just the right house for the distinctive setting. Close association with the forces of nature inducing physical and mental balance and recreation had to be part of its make-up. On the material side, upkeep of house and garden must be reduced to a minimum. A remodeling job was decided on since this presented a greater challenge.

The little ordinary house pushed out to the north glen and cantilevered over it to take possession of the view there. It exploded its walls to burst full upon the fine view down the lake; it enfolded to encourage entrance of the bright warmth of winter sunshine. Another glass expanse was focused down into the garden. Crucial areas throughout the house were developed for growing plants. We tried every way to bring the lot and its setting into the house. Outdoor living areas were planned to meet every conceivable type of weather. The experiment has proved most successful—the moods of the house are the moods of the outdoors. In sunny weather it fairly glows with mellow light; during sullen days we resort to the fireplace for the creation of inner warmth. We discovered that large panes of glass are easier to keep clean than little colonial ones. Floors carpeted from wall to wall also cut down on maintenance worries as did planning of kitchen, bath and utility as a unit which helped our heating prob-

Photographs: P. A. Dearborn



Vestling naturally into heavily wooded sloping lot, house is now successful blending of old with new

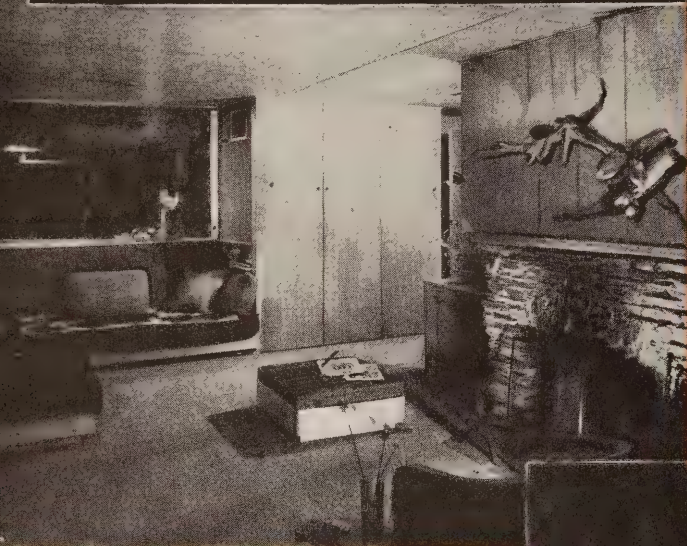


Sun bathing on the open deck was a delight and privilege never enjoyed by owners of the original sad little house





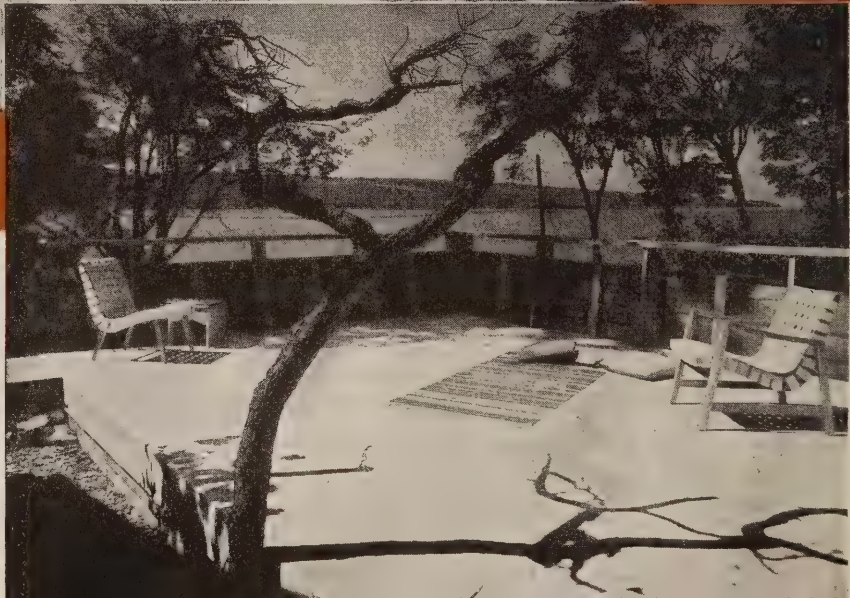
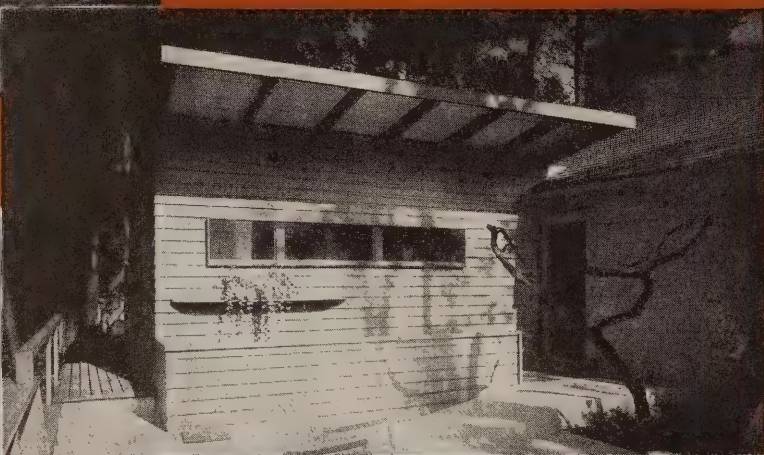
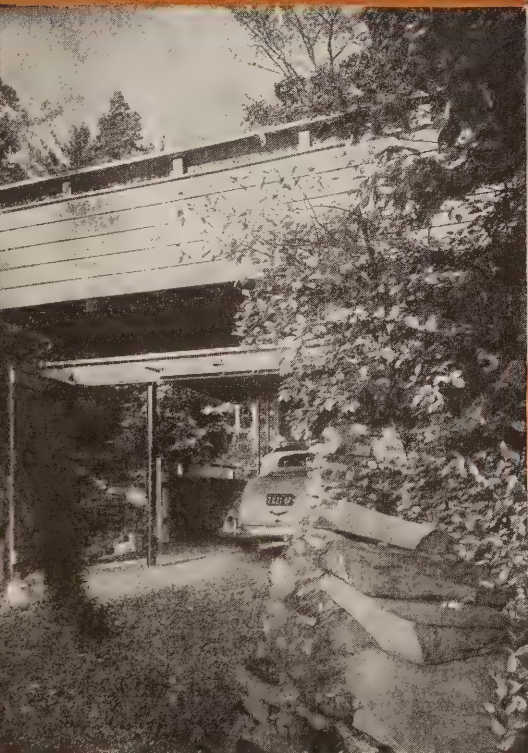
Vertical textured plywood forms stair well parapet and cupboards



Concealed storage space abounds in living room . . . rough masonry fireplace is focal point of room

Overhanging eaves of multi-use room protect open deck stairway . . . Lake Cayuga seen in distance

Open deck provides roof for partially icalled-in car port on lower level





WOODS AND PICNIC AREA



Wide expanse of windows in kitchen and dining area overlook informal sloping garden and shaded terrace

Old part of house, seen from terrace, is dwarfed by towering trees and practically concealed by lush shrubbery and vines



Bird's-eye view from lake shows informality of entire layout . . . planting conforms to general lot contours . . . racing with falls seen at left

lems even with a generous open plan. By introducing ground cover and trees in place of grass lawns, the garden is easy to keep looking well by the two members of the family. We've found, too, that ground cover introduced amidst perennial beds reduces upkeep and makes for better year-around appearance. As for the owners of the house, well we've experienced a new vividness and fullness of living which would be about as difficult to explain to traditional homeowners as would the experience of soaring through the sky by plane to the driver of a horse and buggy. A stimulating spiritual satisfaction derived from a closeness to one's environment has not worn dull

over the course of two years. The material conveniences have but heightened this spiritual satisfaction by lifting a measurable load of work and responsibility from our shoulders. All the accumulation of "possessions" that must be cleaned, dusted, mended and which take time—all of these things so important in the traditional point of view have faded into insignificance alongside the qualities offered by our little lot—the sound of water, wild flowers, summer freedoms, fall colors—nature in all its glorious phases. Having discarded the former, freed from material fetters, we feel that we are taking full advantage of the many joys which real modern living so richly offers.

CONNECTICUT



***This is just the beginning . . .
above see transformation
brought about by new owners***

THERE really wasn't much of a house to start with. True, its structure was a sturdy one, the oak framing hand-hewn and pegged together in real pioneer fashion. But when Donn Sheets and his mother decided to buy it, there was very little to recommend except a magnificent view over the rolling Connecticut hills. The original house dates back to around 1750, a tiny house with central chimney and small rooms on either side. This, of course, was typical of many pre-revolutionary farmhouses and typical, too, was its haphazard growth through the ensuing years. Whenever a room was needed, on it went without any consideration for design or style. One late addition, a very ordinary porch almost completely obliterated the simple

lines of its gabled roof. The fast-erecting barn stood a short distance away—companion-piece in a general atmosphere of neglect.

The new owners wisely decided to keep the plan basically the same, making as much use as possible of the solid oak structural members. But that was practically all that was worth salvaging. Foundation walls had to be rebuilt; the chimney was found to be unsafe and so had to be replaced with a new one. Plumbing, wiring, heating, and insulation, never a part of the house's makeup, were introduced along most modern lines. By means of a connecting double-decker porch, house and barn were made one. Old timbers were used to build these attractive porches, now one of the important fea-

Two Hundred Years to Grow

William J. Hennessey

Designing and building the house and its furnishings themselves, a mother and son bring new youth and beauty to long neglected pre-revolutionary farmhouse

tures of the entrance elevation. The lower part of the barn serves as garage; the rest of the wing takes care of kitchen, workshop, studio, storage, and maid's room. The addition not only increased the workable floor area but helps, because of long horizontal lines, to fit the building more naturally into the sloping site.

However, with this much accomplished, the Sheets' budget was just about exhausted. They decided to do the rest of the work themselves. Mr. Sheets had a thorough education in architecture; now here was a chance to put his knowledge and ability to the test. His mother, Mrs. Olive Sheets, is an accomplished gardener and painter. Her weaving ability and carpetmaking are also well-known. Results of their combined labors during the past few years have been successful—theirs is a house full of surprises.

For instance, the original kitchen now serves as a charming, colorful dining room. A large, flat bay window looks out over the front ever-blooming garden. *Pendulus* wisteria forms a perennial green frame around both the bay and its adjoining doorway. Heavy ceiling beams and the original fireplace with Dutch ovens and doors have been left intact. Other woodwork is painted yellow with an antique glaze, while the wainscot received a coat of sumac red. A rug picks up these same colors, giving harmonious warmth throughout the room. Chairs are covered in homespun wool and blue linen. At night the room is flooded by soft indirect light by means of a fixture built into the mantel shelf. Except for one carved chest, all furniture and fixtures are the handiwork and design of Mr. Sheets. Not satisfied with the broad glimpse of nature seen through the large paned window, the owners keep the room constantly filled with



Large living terrace at rear of renovated New Milford farmhouse . . . Donn Sheets and Mrs. Olive Sheets, owners



large potted plants and vases of cut flowers. Wall radiators, so often ugly necessities in basement rooms, are concealed behind pine cupboards, an ingenious idea of the owner. These are opened only when in use and act as decorative motifs during the warm seasons of the year.

Reached directly through a narrow serving pantry, is the ponderosa pine-paneled kitchen with its quaint old-world atmosphere. An alcove of old bricks serves as background for the coal range, its legs removed and comfortably resting on side supports of brick. Gleaming brass and copper are displayed generously everywhere, adding sparkle to the small but efficient interior. A bright yellow ceiling, red furniture and doors—in fact, red and yellow have been used, too, for printed cotton curtaining—and here you have a room whose appeal is hard to resist! With its large storage closet close by, the kitchen readily serves a rear outdoor dining terrace.

A short winding stairway brings one up to the second floor living

Photographs by George H. Van Anda

Throughout the interiors are found many ingenious touches, designed and built by the owner . . . at top, the gay dressing table conceals radiator and forms space-saving unit with built-in chest . . .

Mrs. Sheets at work on loom that Donn finished himself . . . stylized floral stencils, bright as spring, line alcove in guest room



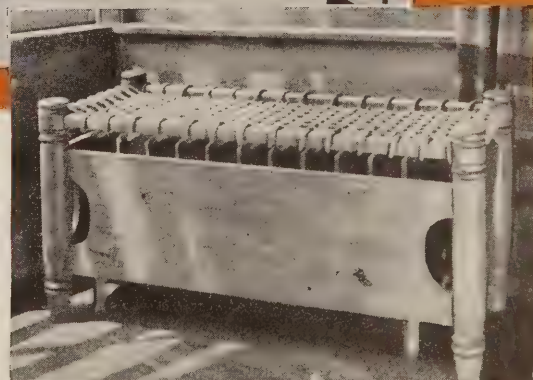
It took a great deal of determination and imagination to make a house so completely hopeless . . . taking advantage of its fine old woodwork and timbers, the new owners built a livable, gay home for up-to-the-minute modern living

room. This is the largest room in the house, its size exaggerated by removal of the original low ceiling and exposure of heavy old roof framing. All woodwork in this room, including the sloping ceiling is of chestnut taken from an ancient barn, hand-planed and then rubbed with gray color to give a soft pickled effect. A final coat of wax gives the desired mellow sheen. Elsewhere this gray color note is carried out in the hand-trowelled plaster-work seen above the wall panels. A most unusual treatment of the fireplace includes long series of graceful, glass front cupboards running almost completely across the room. These display the owners' collections of pottery and metalwork. Directly above is a gnarled old balcony railing with enormous carved balusters that once upon a time surely graced some very early showpiece of American architecture. The room, too, boasts an oversized bay window with enormous panes of glass reaching to the ceiling. Its rich draperies are of raw silk from India dyed various tones of blue and deep mulberry. In the deep recesses of this bay, one finds another clever design credited to Mr. Sheets. Well-designed pine radiator covers with heavy turned supports have tops of woven rope. At this point, we think a blanket statement should be made. Just about everything in this and every other room in the house is the product of the owners' fertile brains and industrious hands. In the living room, the furniture, lighting fixtures (there's a wonderful wheel-type hanging fixture and some trick tin rooster lamps) and a thousand and one decorative spots are by Mr. Sheets. For instance, a pair of prancing wooden horses from a carousel of bygone days, act as guardians at either side of the sofa. Hooked rugs, scattered throughout, are the product of the mother's loom. To keep the room bright and gay, colors used for the various fabrics are in stripes of yellow, tan, brown, mulberry and blue.

All principal bedrooms are on the second floor. One end of the master bedroom has built-in drawers and radiator covers of old pine. Another wall utilizes this mellow-toned wood in a series of raised panels. The two remaining walls are of gray rough plaster. A red, white, and blue antique coverlet dresses



Practically everything in living room is handwork of owners . . . wood is chestnut from old barn, handplaned and pickled soft grey



Ponderosa pine used on kitchen walls and radiator covers



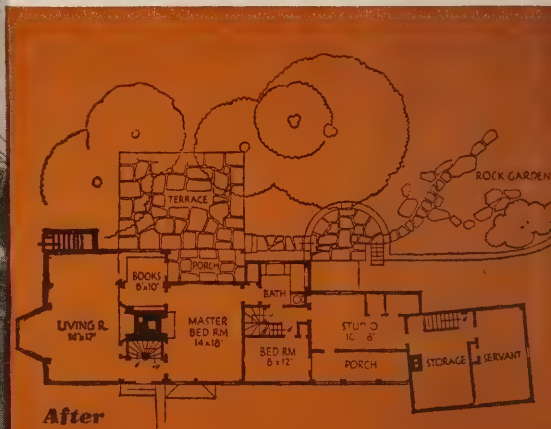
Former kitchen is now cheerful dining room, with heavy hand-hewn beams, old fireplace and dutch oven . . . bay window overlooking garden is sash originally used on early Yale College building



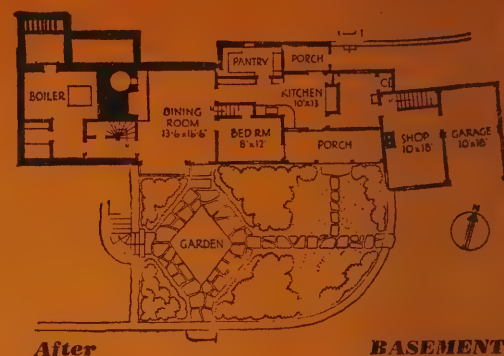
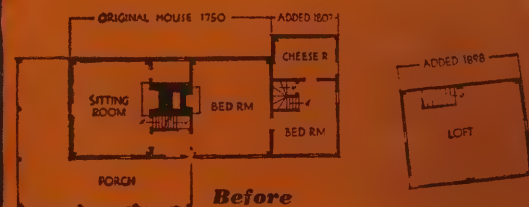
up the solid-looking, four-poster bed in fine style. This same color scheme has been carried out in the stenciled curtains, designed by Mr. Sheets and depicting scenes of a neighboring village. His mother contributed the red and white woven rugs. Interesting three dimensional pictures, another owner product, are nicely displayed on the walls. The guest room, reached by another stairway, uses stencil designs ingeniously around the three walls of a bed alcove. Seen against a clean white wall, the stencils of blue, rose, green and yellow, fairly dance before one's eyes. A serpentine wood molding makes definition of room and alcove more evident. A single stencil motif has been repeated, too, on the window shade. One very worth-while and decorative addition to the rather small room is a combination chest of drawers, radiator cover, and built-in dressing table.



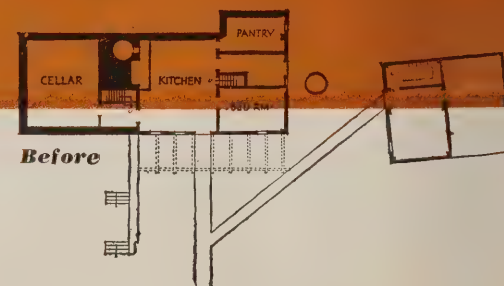
Salt-box gable with enormous living-room bay and contrasting tiny door to wood cellar



FIRST FLOOR



BASEMENT



Mrs. Olive Sheets in the colorful entrance garden, product of her own loving care and industry . . . double-decker porch made of old natural timbe



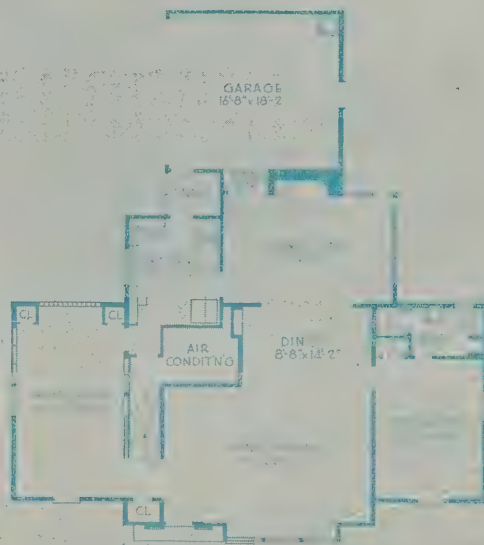


NEW ORLEANS IN TEXAS

William J. Hennessey

SILHOUETTED against a towering grove of trees, this colorful gem of a house with its subtle reminder of early Spanish ancestry looks positively miniature. Yet, if appearance seems to place it in the "minimum" class, a hasty glance at the free and open plans should quickly correct that false impression. There's a tremendous amount of livability packed between its frame walls. Not an inch of floor space has been wasted—in fact, most rooms are called upon for double duty. As can be seen, its eye appeal is just about tops. What could be more effective than the delicate wrought-iron balcony, painted white, casting deep shadows over soft blue and white walls? The clean, symmetrical lines of the house itself seen against the dark mass of foliage is utterly dramatic and satisfying. White crushed marble, used as roof covering, sends myriads of sun reflections sparkling through the air, adding vibrancy and life to the picture. Every detail has been carefully selected and placed for maximum effect, whether it be crisp white louvered shutters or semi-tropical ground planting. Little wonder that the gay, colorful city of Mardi Gras instantly comes to mind. For this is a happy house, generous in its atmosphere of Southern charm and warm hospitality.

The plan has been uniquely adapted to the owners' individual needs. For instance, the entire left wing can be completely closed off from the rest of the house by sliding doors. This gives just the right amount of privacy for the architect-owner and his clients. The wing, too, can be used as dark room or game room. Built-ins see to that. Walls are of stained plywood, floor of bottle green asphalt tile. The balancing wing is used as either guest room or "sick" room and has its own adjoining bath. All main living rooms have been thrown into one. Each



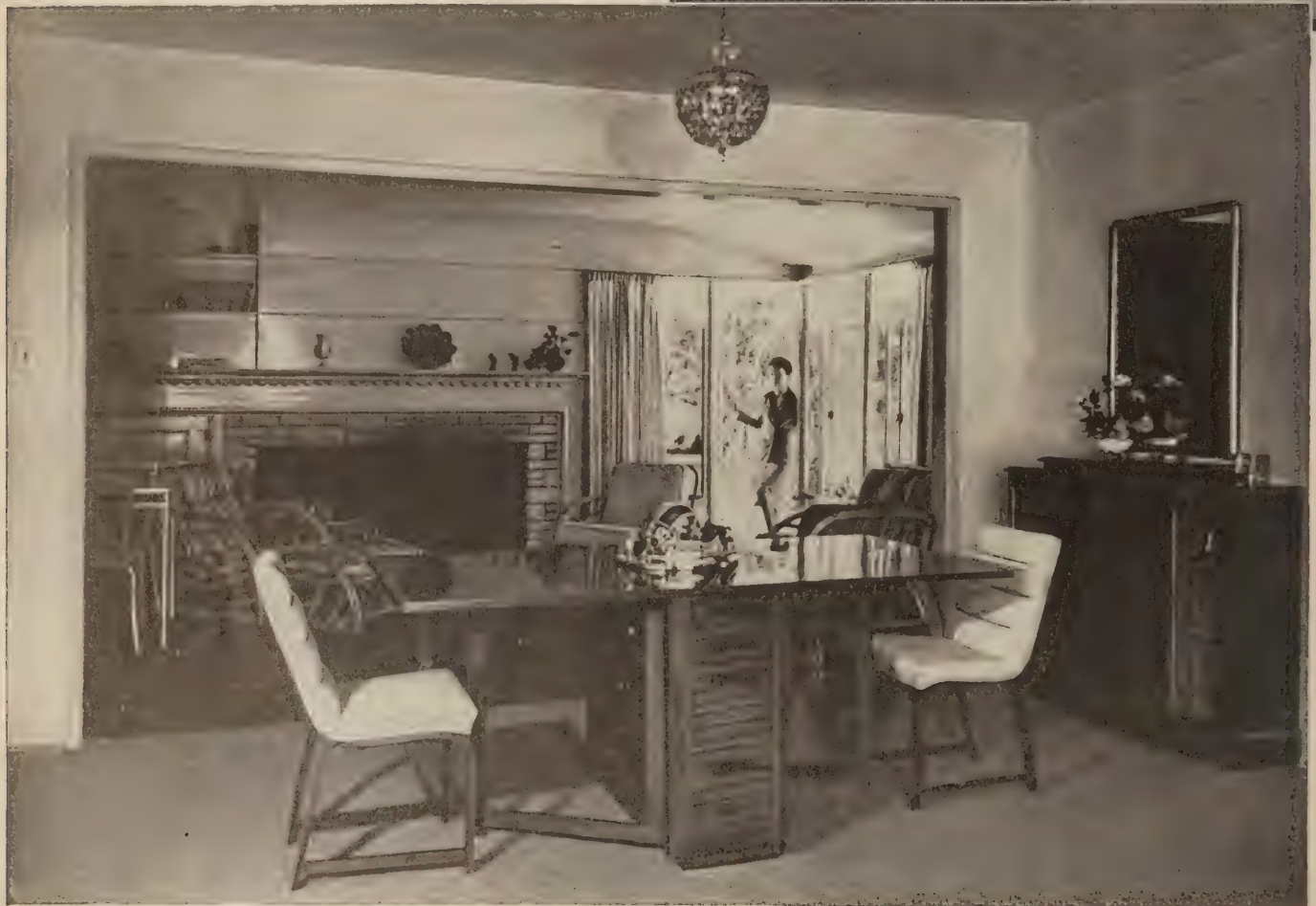
FIRST FLOOR PLAN



An architect designs his own home to be readily adapted for business, entertaining, or the pursuit of hobbies

window is composed of large stock units and, combined with the floor to ceiling sash in sunroom, gives an air of brightness. Winter and summer air conditioning guarantees comfort during all seasons. Modern furniture, in blond woods and dark mahogany, is used in all main rooms. Living room walls are of dusty pink with accents of yellow gold, a color found in the black lacquer Chinese breakfront, and used on dining room chairs. Jade green has been used for divan upholstery as well as to mat the Audubon bird prints. Two bedrooms are located on the second floor along with bath, dark room, and a tiny dressing room which is Mrs. Woestemeyer's particular pet. Gay circus paper adds the proper note of gaiety to this useful nook.

Clever built-ins help convert game room
into office for architect-owner



Photographs by George H. Van Anda and Free Lance Photographers Guild

YELLOW GOLD AND DUSTY ROSE PREDOMINATE THROUGHOUT SPACIOUS COMBINATION LIVING, DINING AND SUNROOM

Modern unit pieces
form flexible group around
oversize living room window—
master bedroom opens
directly onto
white wrought-iron balcony





Modern Swedish bedroom

OREGON COLONIAL—WITH A DIFFERENCE!

IN THE Reed Geer house, at West Highland, Oregon, we find a modern child with just the proper amount of respect for its elders. Springing from deep-rooted Colonial tradition, its plan and detail are entirely of this generation, open and direct.

Take the exterior wall treatment, for instance. Here we find conventional narrow siding; however, due to the generous window sizes and the stress put on the horizontal lines, its effect becomes surprisingly modern. The plan, in particular, is of today's world. Living

room and dining area have been combined, the latter separated from the entrance foyer by a most original open wood screen arrangement. Because of a multiple use of window sash the kitchen is flooded with sunlight. Bedrooms are well supplied with closet space and, praise be, there's cross ventilation in each. One of these rooms has been treated in a manner reminiscent of Swedish lodge interiors, with built-in bunks, upright carved wooden posts, and a unique separating bedside cabinet. Color has produced a true primitive effect.



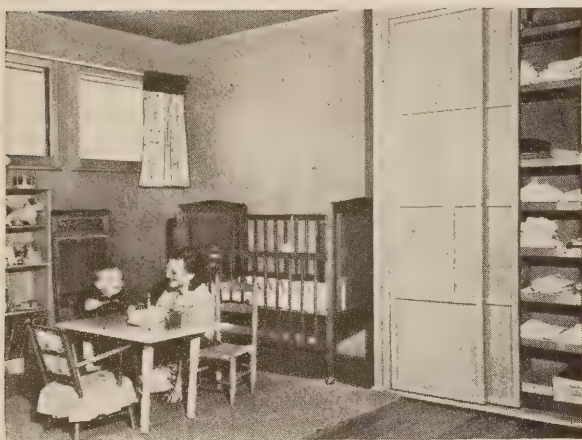
HOME OF
MR. AND MRS.
REED S. GEER,
West Highland,
Oregon

MARTIN and REIS, designers

Photographs, Leonard Delano



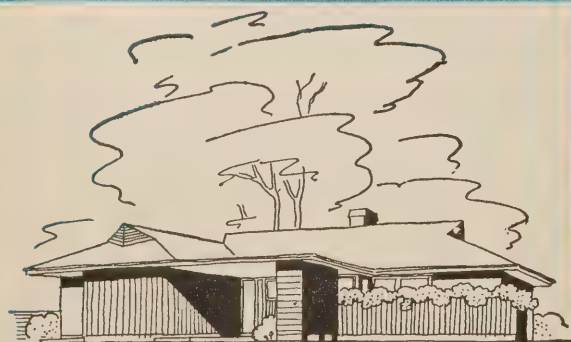
Wood screen in dining-living room



Spacious closets like the Russell Scargles' are typical



The George Simonds living-dining-guest room



The front entrance to the George E. Simonds house



WE ARE



RUTH W. LEE

A FEW years ago, seven young Chicago couples were faced with identical problems. They all wanted homes of their own; they all had children and they wanted these children to be reared in healthy, happy surroundings. They also knew, after endless searching, that they could not afford the type of homes they really wanted. However, since this is a tale with a happy ending, a solution was found to their problem. Cooperation was the answer. By pooling their resources, they discovered that what could not have been acquired singly was easily within their reach as a cooperative unit. Aided by this knowledge, they soon had their plans under way.

Land was purchased, five and one half acres of beautifully wooded countryside. A distinct advantage, too, was the fact that the site was within easy commuting distance. The selection of an architect was a more difficult problem. To find one who would not only understand their individual desires but who would also be in complete sympathy with the community demands was not an easy task. Paul Schweikher, a progressive designer with a great deal of cooperative housing experience in Sweden, was the final choice.

Harmony was created among the houses by choice of an exterior finish common to all—California redwood. On some this is used as vertical battens, on others as horizontal siding; a few have combinations of the two. The interiors are entirely built of fir plywood, these left to be finished later by the individual owners. A feature also common to all houses is that one living-room wall is built completely of glass. The exposure of this wall has been so arranged that a maximum of sunlight is caught during the winter months, while much-prized shade is gained during the summer. There are no dining rooms as such. This feature has been incorporated into the living

Glass rear walls like this one in the Simonds house are common to all



IS IT SO RADICAL AFTER ALL?

Dr. Charles M.A. Stine says progress means going forward; it should contain elements of greater spiritual growth for individual and community alike

Photographs, George Keller

Seven!

This good neighbor policy practised here at home points to a more complete way of life

area, thereby adding more flexibility to this space. Sliding partitions do wonders toward gaining a variety of interior treatments. Especially is this true in the children's bedrooms where, by the simple flip of a sliding screen, any number of small or large sleeping cubicles can be arranged. Wonderful, indeed, when one of the youngsters is a bit under the weather.

Each fireplace has been given individual treatment. Most of them are of a soft gray-pink common brick that blends nicely with the natural wood-work. Kitchens are most efficiently designed. In many cases a lunch counter, built on the living-room side, solves the informal family meal problem. And don't the youngsters love it! Closets are breathtakingly large—magnificent praise for Mr. Schweikher came from each housewife for this.

Most of the houses are one-story affairs, though one is built on a three-level plan. Some have garages, others screened porches. In many cases the heating unit is located in the attic space; others have small utility rooms located next to the kitchens.

A common playground, easily seen from each house, helps tremendously in solving the child problem. Community buying made it possible to acquire much more apparatus here than could have been bought individually.

The social advantages of the arrangement are manifold. Cars are pooled by the commuting husbands or shopping wives. "Sitters" are not necessary when a movie is the order of the evening. Watchful volunteers are always available. Garden tools, such as lawn mowers, cultivators, and wheel barrows are owned in common. To each and every member, the experiment has been more than successful. They like their homes; their children are healthy and happy; they're better friends than ever. True test, indeed!

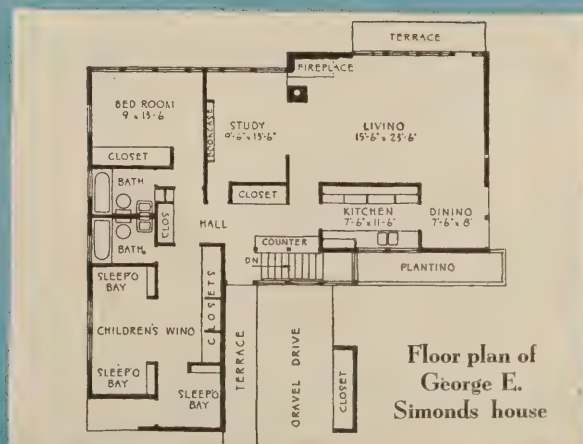
The Lawrence A. Parrish living room nicely mixes modern with traditional



Service counter in the Lawrence Parrish living room



Happy eating in the Arthur Frost ample kitchen



Here's where the George Lowells live



Home of Mrs. Henrietta Fitzgibbons

PLEASANT houses and pleasant people—there's a recipe for good neighbors, as you'd see if you visited that part of Highland Park which is home to the Lowells and the two Fitzgibbons families. Let's get acquainted with them, shall we?

First, Mrs. Henrietta Fitzgibbons and her friend, Mrs. Green, whose wholesome barn-red home was designed by Mrs. Fitzgibbons' son and provides just the sort of comfort, convenience, and atmosphere enjoyed by two older women who like to keep their collection of family furniture intact. Then, in the white Colonial a little farther back from the road, there are the George H. Lowells and their nineteen-year-old son. And, finally, in the white modern house, Mrs. Fitzgibbons' son and daughter-in-law, whose younger-folk viewpoint shows in the name they have chosen for their place—"Solar House," because it was built with the idea of getting year-round light and fresh air and sunshine.

Three typical American families, you see, of different ages, outlooks, activities. Here they are, living no more than a few steps apart, each free to follow its own ways and interests, yet all united in friendly goodfellowship. You'd look far, indeed, for a finer example of what the Four Freedoms really mean to us all!

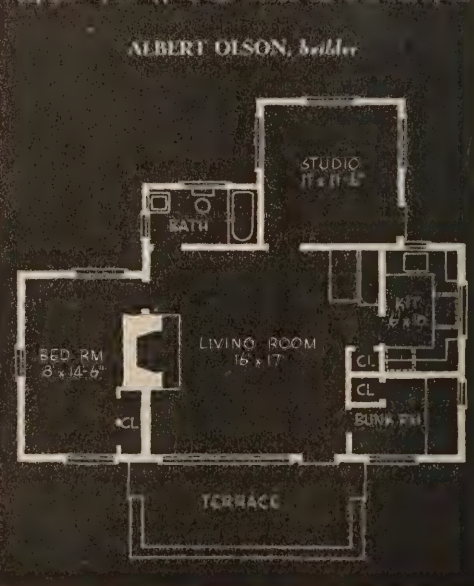
RUTH W. LEE

Good Neighbor

A RIGHT LITTLE, TIGHT LITTLE CROSS-SECTION OF AMERICAN



Mrs. Fitzgibbons' home was planned by her son

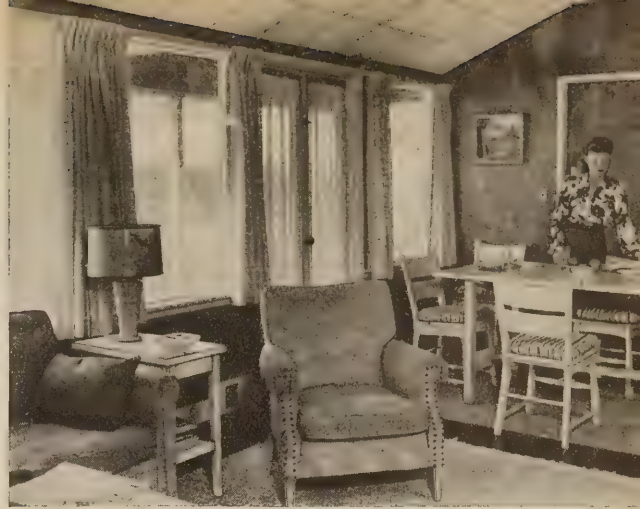




This is where the John T. Fitzgibbons live

Policy in Illinois

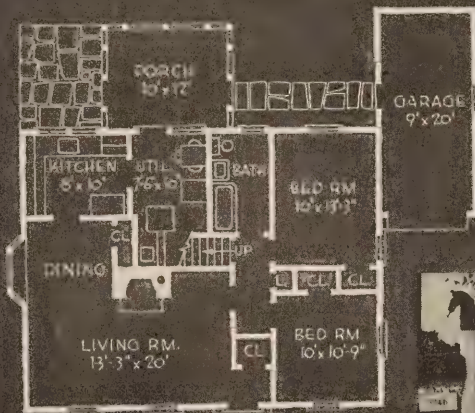
COMMUNITY LIFE AT ITS VIGOROUS, FRIENDLY BEST



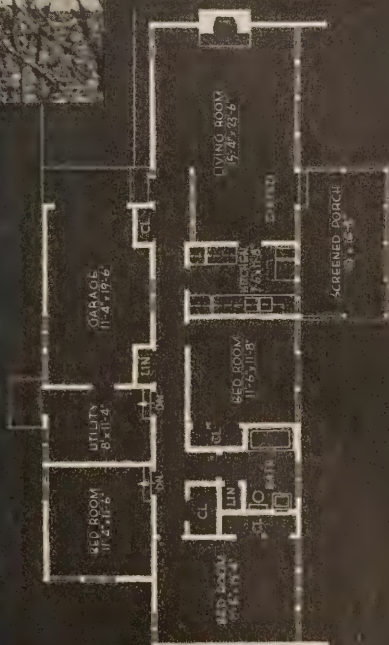
Living room and dining space in the John Fitzgibbons' home.
Exterior, below, is a study in good design, soundly applied

Charles H. Keller photographs

HENRY THORSTON TIDEMAN, architect



GEORGE FRED KECK, architect





Arizona Homestead House



Martha B. Darbyshire

To most of us homesteading and pioneering go hand in hand. There's romance in staking claim for one's land—the romance of covered wagons, Indian wars, and the spunk and rugged determination of our earlier settlers. Yet, until the repeal of the Homestead Act in 1934, this method of acquiring land was still practiced in the wide and open spaces of Arizona. Exciting, perhaps, for modern souls and it was certainly exciting for Richard A. Morse when he arrived in Tucson during the depression year 1932. An architect, he had left a practice in New York City seeking new horizons. No time was lost in staking claim for 640 broad acres overlooking the Santa Cruz Valley. So eager was he to start work that the house was partially erected before the all-important matter of locating water was even considered. Ignorance was bliss, however, and everything turned out all right in the end. Lack of water made a frame house covered with siding a logical choice. Actually it was nothing but a one-room bachelor apartment. The all-purpose room was used for both living and sleeping and was separated from a small kitchenette at one end by a half partition with wood grille above. A porch and one-car garage completed the set-up. Colored concrete was used for the floor of the main house; wire cut brick laid over a cement slab served on the porch. At this stage of the game, water was carried from Tucson in 5-gallon cans and stored in a large boiler located in the garage. Mr. Morse was now "at home," ready to work out the required months of residence to fulfill the claim. The land would then be his for keeps.

In 1936, spurred on by the success of his architectural practice in Tucson, Mr. Morse decided to enlarge his house. A new wing was added; the garage became the new and larger kitchen and the original kitchenette turned into a dining alcove. A new wing housed a living room, bedroom, and bath. The original living room found itself used for dining. In the meantime, a well had been drilled and a water tower erected, together with a windmill, for pumping water. Construction for the new work followed the original pattern. Living room and bedroom gained new importance because of their redwood paneled walls. To enjoy more fully the dramatic surrounding countryside, additions were made to the porch.

However, pressure of work plus the difficulty in commuting to Tucson, twenty-seven miles away, proved too great a strain for Mr. Morse. He decided to sell and was fortunate in finding two friends, Mr. and Mrs. Mathew Baird, ready and willing to take over the ranch house. So it came to pass that, in order to satisfy the needs of the new owners, more alterations were necessary. Two more bedrooms and two baths were added. Under the water tower tank a small study for Mr. Baird was



Started by one owner—finished by another, the home of Mr. and Mrs. Mathew Baird, located near Tucson, Arizona, successfully survived growing pains

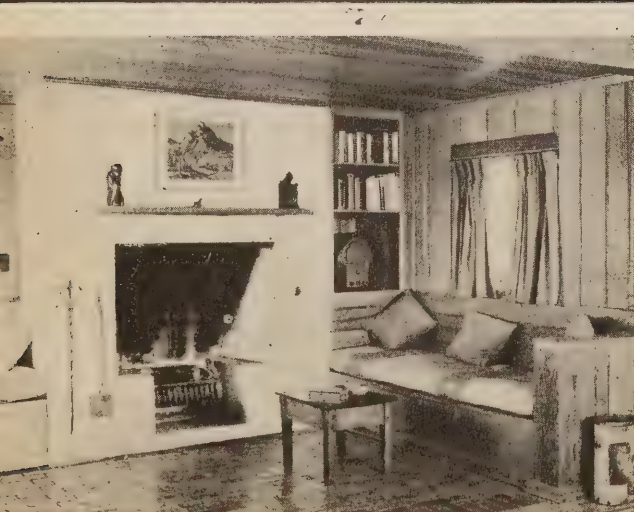


sheathed in. Connected to this tower is a two-car garage with rooms and bath for two servants. The original house more than answered its bachelor owner's needs—it was inexpensive, attractive and planned with such foresight that later additions were easily applied without injury to that which went before. It was, in essence—a good, simple basic house. Of course, Mr. Morse was blest by his 640 acres. Expansion was unlimited. Still, if properly laid out, a house on more restricted property area can be capable of gracefully living through growing pains. We think that Mr. and Mrs. Baird are indeed fortunate. The composition of the various buildings would surely satisfy the most cultivated artistic eye. Reminiscent of the early Spanish bell towers, the covered water tank is a most pleasing accent to the low horizontal lines of the surrounding roof lines. Lucky for them that Mr. Morse hearkened to the oft quoted Horace Greeley advice to all young men. The West was the thing!



Paneled in redwood from tip to toe, bedrooms are generously furnished with well planned built-ins. Casual informality keys all interiors

Richard A. Morse, architect
Photographs by Maynard L. Parker



TWO OLD LAKE FOREST HOUSES MAKE ONE



Photograph by Charles H. Keller

SIXTEEN YEARS TO COMPLETE BUT THIS CHARMING ILLINOIS HOME
WAS WELL WORTH TIME AND ENERGY SPENT

Ruth W. Lee

THEY were the oldest houses in Lake Forest, just two plain, nondescript affairs whose future outlook seemed pretty hopeless at best. Originally they had been the chauffeur's and gardener's cottages on a large estate. That was sixteen years ago when the Roger Bronsons decided to remake them into a future home. Ralph Millman, their architect, saw the latent possibilities of these two unwanted houses, too. The job was a major one and was parcelled out over a period of years, finally arriving at a state of completion just prior to the war.

The exterior was tackled first. Off came the ugly porches; then the two units were joined to make one symmetrical whole. Surprisingly, much of the original work was in good taste and required little change. The removal of the porches revealed proportions that were most attractive. A colonial doorway, complete with sidelights and arched pediment, was all that was needed to focus just the right attention on the front elevation. A simple wrought-iron railing with a graceful curve at the lower ends added a great deal of dignity to the new doorway. Shutters, in the early American tradition took away a pronounced vacant look and was all that was needed for window dressing.

Mrs. Bronson, who is noted for her interest in community affairs and is responsible for a most attractive job of decorating in the recreation rooms at Fort Sheridan,

knew exactly what the inside of the house had to be. Stairs and walls were torn out and many rooms thrown together. A proper background was created for the collection of Victorian furniture and heirlooms she treasured. Reminiscent of the gay nineties is the heavy green rope used for a stair rail in the entrance hall. At the left of the hall an extra-large living room was created, carrying out the Victorian motif even to old brass window cornices from which hang curtains of sheer, white embroidered muslin. White and green are the predominating color notes in this room. A former serving pantry was transformed into a charming coat and powder room. In the new bookroom, formerly a kitchen, a deeply recessed bay window occupies the space formerly used as a back porch. This window alcove serves as bright background for a terraced plant stand and adds a touch of outdoors to the room. On either side of the window identical bookcases were installed. Scalloped valances frame window tops while lower part of one acts as clever camouflage for a recessed radiator. When the children were small, this room served as a nursery. Table decorations in the dining room are constantly changing. Mrs. Bronson is especially interested in amusing and unusual table displays. Scenic Victorian wallpaper framed in gray acts as a perfect foil for the green draperies and many family antiques which grace this charming room.



Formerly the back porch, plant alcove brightens the bookroom





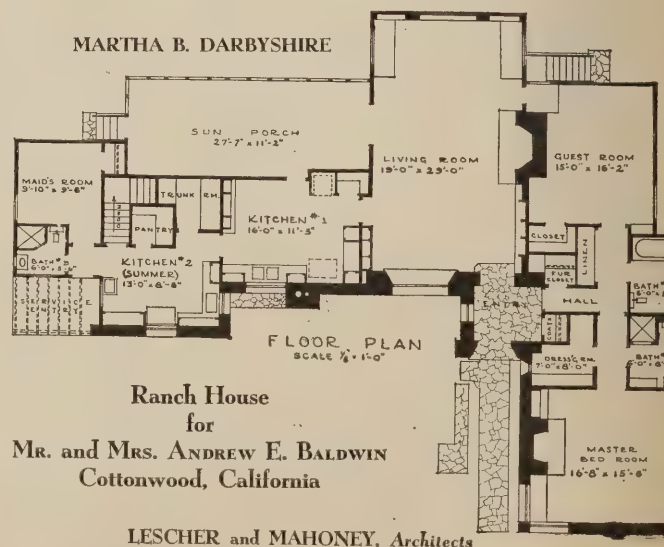
Photographs, Maynard L. Parker

STONE WALLS— FOR HOSPITALITY PLUS!



INSIDE and out, all round about—we find stone used in this comfortable Colorado home. In every case the stone was dug right on the site. No wonder the house has an appearance of really belonging to the surrounding rugged landscape.

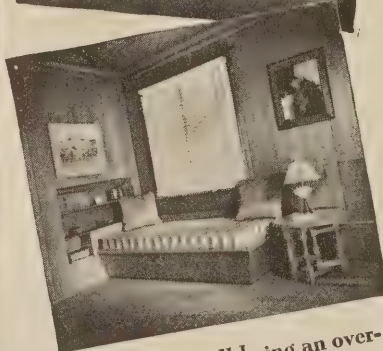
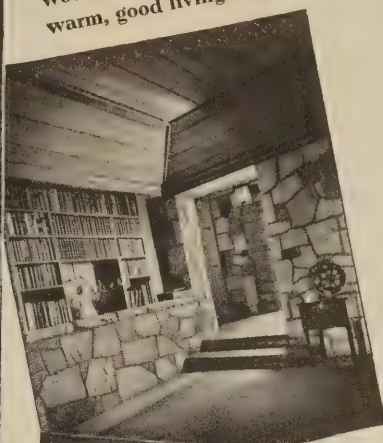
There's variety, too, in the kinds of stone used. For example how different in color and texture is the exterior rubble with its lack of restraint, from the more orderly beige limestone framing the ample



ARTIST TURNED ARCHITECT

(Continued from page 64)

Happy combination of stone and wood give a surprising feeling of warm, good living to the interiors



No hardship at all being an overnight guest—thanks to the built-in comfortable living room couches



fireplaces. Yet this appearance of stone here and there throughout the interior of the house gives a surprising amount of unity to the whole.

First glance at the L-shaped plan may well bring a sense of surprise. It's not the tiny house the exterior would suggest. The architects have cleverly given a "cottagey" look to a house packing a tremendous amount of livability behind its walls. The well proportioned living room serves a triple purpose—that of living, dining and guest room. Built-in couches at one end are often used as extra beds for overnight guests. Special built-in features like the china cupboards adjacent to the dining area and the bookcases flanking the fireplace are added conveniences. The entire room including the ceiling is of natural finished wood which will mellow with time. An unusual feature of the plan is the two adjoining kitchens, one used exclusively in the summer.

Both are conveniently located near the sunporch for easy service. The summer kitchen is comparatively small in size making housekeeping less tedious during these hot, enervating months.

Leading directly from the main entry is a short direct hallway to the two generous bedrooms. Both of these have cross ventilation, separate baths and very ample closets. The master room also boasts a magnificent broad stone chimney breast. Carrying the built-in idea to this wing of the house, we find closets for storage located under the end windows and adjacent to the fireplace. This eliminates extra furniture and gives a spacious, airy look to this room. Wood walls here are painted blue, while the ceiling is finished in cream. The attractive antique tiger stripe maple bed lends an old world atmosphere to this modern setting. Chair slip covers are of gay chintz adding a graceful appearance to the interior.

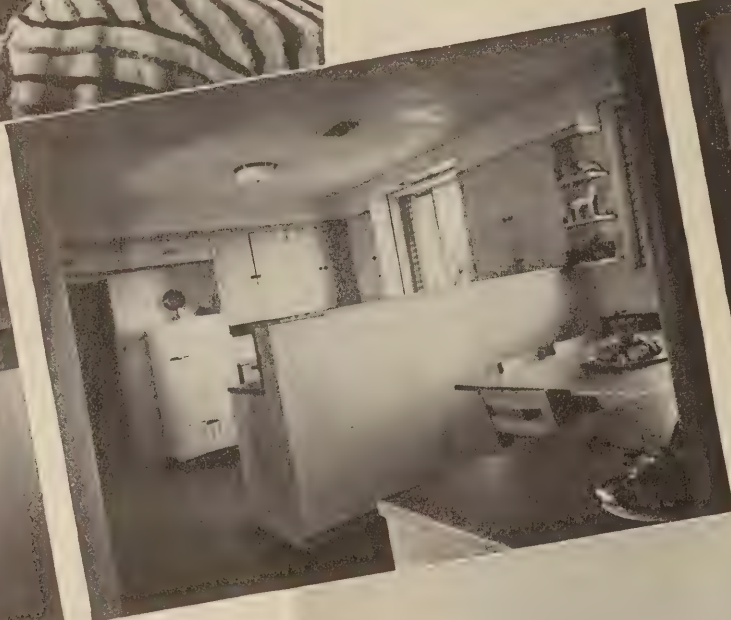
side the orange groves of Pomona Valley while in the other direction the eye follows the Sierra Madre range as far as Old Baldy.

This feeling of spaciousness starts at the wide gravelled entrance court and into the house between diamond-shaped uprights supporting wide, natural overhangs. Rammed earth covered with a waterproof material forms the basis for most of the house walls. The service yard is surrounded by a wall of rough clay bricks. Garage doors, unnecessary in this climate, have been sensibly left off. From the entry hall, a sunken living room is entered through dramatic oak doors. In fact this wood, rubbed with steel wool and waxed for a warm natural finish, has been utilized most freely throughout the interiors. In looking across the living room, one immediately becomes impressed with the fine line dividing the interior from its surrounding landscape. Large areas of glass are the secret and they have been used unsparingly. The polished brick floor continuing onto the terrace further emphasized this effect. Of course, in rambling through a house, one is always on the alert for the unusual. Certainly the ingenuity of the Sheets' planning doesn't let you down here. What could be more satisfactory in the creation of an outdoor atmosphere, than the double glass inset between living and dining areas with its gigantic tropical foliage? The plainness of the fireplace treatment is equally effective.

Furnishings were chosen for color comfort as well as physical comfort—natural tones for the most part plus striking colors used occasionally for contrast. Mr. Sheets has a fascination for both "live and fantasy" horses. Everywhere we see evidence of this—Chinese and modern ceramic horses may be found in every room.

The dining room is given an Oriental context by the pattern of a bending pine across the sliding glass panels. This pine was planted when foundations were laid and is further evidence of the artist's far-sightedness. The amber blown glass fish—used as a centerpiece on the table—was made for Mr. Sheets by a Mexico City craftsman.

In the kitchen are examples of Mrs. Sheets' managerial talents. Natural wood cabinets throughout give a clean and functional beauty. Since dad is away a great deal of the time, a dining alcove has been made an integral part of the kitchen setup. A bulletin board over the



desk follows his roving in pictorial and latest news fashion. Mrs. Sheets has many kind words to say about the asphalt tile floors which were used in the kitchen, hall and bedrooms. Laid in waterproof cement, they are not only comfortable to walk on, but have proved extremely easy to keep clean.

Built-ins abound in the various bedrooms. Straight surfaces are a boon to easy housekeeping. A particular feature, dear to the hearts of the owners, is a combination bookcase and dressing table. It is not only smart looking but extremely practical as well. In fact, the entire house gives the impression of intelligent forethought on the part of the designer and a cooperative reception on the part of the mother and four offspring. The artist's eye has been combined with the architect's ability to grasp the third dimension. Every vista presents a pleasing picture, yet a thoroughly functional one. Understatement in the use of detail, makes small amount used much more dramatic



AND THE SEVENTH WAS MODERN

(Continued from page 73)

"We're old enough now not to care what our friends think. We want a house easy to maintain, open and light, in which to spend long, comfortable days." Mrs. Miers even suggested sliding glass panels. Modern-minded, these Miers, and full of young ideas!

The view, which included a vast panorama of San Francisco Bay, was at the back of the lot, so the house was designed long and narrow to take advantage of it. Except for one break, everything was placed on one level. A natural change in grades was used to separate living and dining areas. This difference was taken up by a ramp. For privacy, the street front is devoid of windows. The driveway doubles as a walk to the lattice entrance court, and to minimize garden space, the house was deliberately designed to cover practically all of the ample lot.

The plan is a rambling one, taking full possession of the lot. Outdoor living proved a major factor in its conception, every master room opening out upon a patio or terrace. The garage is conveniently located, being easily accessible to the main entrance; in this way no braving of stormy weather is ever necessary when using the family car. The exterior walls are of stucco over frame construction; except for the teakwood panelling in the living room, all interior partitions have been plaster finished. Window sash throughout the house is of steel; large glass areas allow full advantage to be taken of the surrounding beau-

tiful countryside. Except in the living room, which is carpeted, all floors are of linoleum. Roof shingles are red cedar.

Both master bedrooms, as well as the entrance hall, open onto a central court by floor-to-ceiling sliding glass panels. The court, completely walled by the house, has a barbecue for outdoor cooking and is directly across the entrance hall from the kitchen. An interesting feature is the individual dressing room for each master bedroom with toilet and built-in washstand-dressing table. A combination bath and shower room serves both bedrooms nicely.

Teakwood paneling in the living room comes, of all places, from the old ferry boats discarded after the opening of the new San Francisco Bridge. At first the Miers worried about their furniture. Not that they didn't have any—they had too much, and all Victorian. However, they found, to their delight, that the heavy Victorian pieces looked well against the sliding glass panels. For the living room they bought modern furniture.

The kitchen is a wonder. Nothing is done on a small scale by these Miers. Two sinks, sixty-four drawers, cabinets with sliding doors and a small-sized "hotel" electric mixer only begin to tell the story of this cook's dreamland.

This is typical of the modern-minded Miers—there is nothing old-fashioned about these two!

temple gong, mantel globe lanterns, low coffee tables and subtle-toned Chinese paintings act separately and collectively in giving the room an over-all unity. Outside, seen through the immense windows, low planting of funkia, euonymus, and aronia frame the view of garden terrace. A mezzanine ceiling conceals lighting which dramatizes colors at night and brings down the height of the center ceiling.

Leading to the living and dining rooms is a long loggia with a wall of windows on one side. Opening from

all kitchen utilities. After much experimenting, he selected an English bamboo paper in natural tones as the most fitting covering for the walls. In one cupboard, a typewriter desk shelf was installed which swings up and down allowing both storage and perfect support for their Kitchen-Aid. On upper shelves, between cupboards, is space for cookbooks and toaster. In the adjoining pantry, there's a metal sink, small icebox and sliding doors on two walls of the cupboards for their much prized china and glass.

Mrs. Raymond appreciates the efficiently planned kitchen with its built-in breakfast and work table, its many storage drawers and cabinets and its fine equipment. She appreciates the ease of maintenance of the whole floor plan in these maidless days. She admires the subtle colors and beautiful wood textures of the interiors but above all she shares Dr. Raymond's far-sighted planning which brings the outdoors right into every room.

A maid's room and bath stand, in readiness for a future occupant, directly off the kitchen and a step from the service entrance. Leading down a few steps from a small hall and part way down to the heater room is the two-car garage. Along one wall of this ample space is a work table for the many important functions necessary for the industrious gardeners. The garage opens out onto a wide circular entrance court conveniently located to both approaches to the house proper. Low terracing and stone retaining walls make this court a most attractive introduction to the house.

At present both owners are bending their energies toward developing the gardens and grounds. They do all the planting themselves, using the laboratory method of trial and error. Dr. Raymond rebuilt the stone terrace outside the living room and loggia several times until it exactly suited the lines and design of the house. In the same way they are experimenting with plants and shrubs, selecting only those which suit the natural quality of their terrain. Most of the flowers are wild flowers and the shrubs are the wild flowering variety. They realize that it will take time in order to get just the right effect but since it is a labor of love, no complaints are heard. They feel that the work is the never-ending kind but that makes it all the more fun. New ideas are constantly popping up and are immediately put into practice. In the meantime there's that tremendous satisfaction in creating one's own landscape and watching it grow under constant care, loving attention, and hard work. We're certain that when finished, the garden and grounds will be an integral part of the modern house in the woods, just as the modern house is an integral and important part of their philosophy of living. We think it's a fine house as it stands today. We even like it in its semi-furnished state with its experimental garden a little ragged here and there. In fact, we liked it so much that we decided to share it with you.



Ingenious use of typewriter desk mechanism forms perfect base for storage and use of kitchen mixer

this wall is an entrance door to the garden terrace. The other end of the loggia leads to the bedroom wing. A small fireplace, built-in bookshelves and a wall of windows facing the front of the house makes a comfortable dual-purpose room.

Careful and clever planning included two dressing rooms on either side of the master bedroom. One of these is definitely masculine with high chest of built-in drawers with mirror above and many wardrobe closets for hanging and storage space. The other dressing space is most unmistakably feminine. This boasts a built-in dressing table in front of a window flanked by low chests of drawers plus ample wardrobe closets opposite the windows. Dr. Raymond's dressing room is painted chartreuse and its lighting is concealed behind flush frosted glass panels. Mrs. Raymond's dressing room has an English tapestry-patterned wallpaper with apricot celanese panels at the windows. Alongside the master bedroom and dressing rooms is a guest room with bath which also connects with the study. Corner sash in both bedrooms provide plenty of cross ventilation and allow enough space for twin beds and tables.

Using his talents as a research chemist (Dr. Raymond is director of research at G. D. Searle and Co.), he planned the kitchen and pantry with all the efficiency of a laboratory. Natural birch cupboards and cabinets line three walls of the U-shaped kitchen with ample storage space for

MODERN HOUSE IN THE WOODS

(Continued from page 44)

larily enthusiastic about the ease with which the chores can be done.

The central portion of the plan includes the living and recreation areas—that is, a large living room, adjoining dining room, loggia and study. One wing at the right includes two bedrooms, two baths with dressing rooms. Dr. Raymond planned this wing for the maximum amount of seclusion and privacy. At the opposite end of the house we find the service wing composed of kitchen, butler's pantry (fondly called "bachelor's pantry" by Mrs. Raymond), maid's room and bath and a two-car garage, the latter easily accessible to the kitchen. Notice the large closet in the maid's room. This is only one of thirteen closets conveniently placed throughout this well-planned house.

Two walls of floor-to-ceiling windows in the large living room face south and east, commanding an uninterrupted view of the stone terrace and garden with lily pool and deep woods beyond. A fireplace wall on the inside short side of the rooms serves as a partition, separating living room from dining room and loggia. This wall extends only part way across the end of the room. In order to

screen the dining area from view, there's a large, handsome Chinese lacquer screen that is not only decorative but functional. Walls and woodwork throughout most of the living area are of natural Avodire African mahogany plywood. All woods are beautifully marked and matched, having been especially selected and cut for this job. Grass cloth covers two inside walls of the living room and three walls in the dining room. In keeping with the architectural interior design, furnishings are simple Chinese modern, selected by or designed by Dr. Raymond himself. For the living room he aided in the design of the sofa and lounge chairs with attached teakwood arms as end tables. Chartreuse sailcloth draperies can be drawn across the full two walls of windows at night and act as protection for part of the room against direct sunlight by day. Wood valances conceal the curtain tracks. The dull gold brocade of the sofa and the Chinese red brocade of the lounge chairs harmonize dramatically with the natural mahogany walls, and with the striking chartreuse draperies. Accenting the room are smart Chinese accessories, among which the teakwood



SPACIOUSNESS or PRIVACY?

Prudence Parks

So much has been written by experts for and against modern architecture that I hesitate to offer my little mite of wisdom, for I am not an architect, artist, interior decorator, or expert of any kind. I am just an ordinary, average woman. But I do have one qualification for discussing this subject—I have lived in a house of modern architecture for ten years, and for seven of these have been trying to bring up a family in it. And I say frankly, if an architect should deliberately set out to design a house to make my job difficult, he could hardly do better than to take our house as a model.

I realize that these are fighting words. The greatest single talking point of modern architecture is "functionalism." We are told over and over again that a house should first of all be a machine for living and that modern houses are the ones that best meet this condition. But if by living is meant a maximum of comfort, dignity and serenity, with a minimum of effort and friction, then my house, though decidedly modern, fails to meet this test.

When Hal and I, as a newly married couple, were planning our house ten years ago, we thought we knew exactly what we wanted. We were young and enthusiastic and prided ourselves on being right up to the minute. No old-fashioned or sticky designs for us! And we found an architect who was also young

Living takes on new dimensions when one uses what is just outside one's four walls. The Leggetts have more than just a "porch" (upper right) the James (left) and the Aecks far more than the cubic feet of their living rooms by making walls of glass

and enthusiastic and right up to the minute. *Functionalism, openness, spaciousness* were his favorite words. Some of his ideas were too revolutionary even for me—he wanted to design our first floor without any fixed partitions at all, just “areas.” The kitchen was to be separated from the rest of the house only by a snack bar with tall stools, and a sliding curtain. But I drew the line there and insisted that the kitchen be a distinct room, however small, although we did have the bar and the high stools, topped with lovely red leather seats. The rest of the floor is, in the main, just one big room. Upstairs, there are three bedrooms

is only one place—in the living room. The play pen must be dismantled every time it is removed from the living room. And it's just impossible to keep from having toys always around us. I know that the books say a child should be trained to put his toys away when he is through playing with them, but just when is he through playing with them? For instance, four-and-a-half year old Sarah has spent quite a while making a playhouse in one corner of the living room—it's time to stop for supper and she confides happily that tomorrow she's going to have a tea-party in her new house. So we do what we can with screens, and this

are, though, not our only ones. Among others, where can I sew? For each bit of sewing, the machine must be brought out and everything assembled; when I stop for the day, everything must be put out of sight. I'm trying the recreation room now, but so far it hasn't worked very well. I have to take the children with me, of course, and as nearly as I can make out, they spend most of their time bringing their toys up and down the stairs with frequent calls for help.

Then suppose that on a Sunday afternoon Hal wants to put in a little time on the income tax return without having demands on his attention from the children, to whom Daddy

And when we build our next house, it will not be an “open” house. There will be rooms in it with doors that open and shut, and if spaciousness or privacy must be sacrificed, it will not be privacy.

May I make a few suggestions about the kind of a house we hope to build, a house that best serves the needs of a family with children?

First, I want to bring back that vanished American institution, the old-fashioned parlor.

The late Mr. Edward Bok is said to have boasted that he laughed the American parlor out of existence. If so, he has a lot to answer for. He had much better have spent his time reforming it, for the parlor added much to the graciousness of living. So in my house I shall have a Reformed Parlor. And it will be so situated that it will not be necessary to pass through the parlor to reach any of the other rooms in the house.

For those activities that are necessary but not attractive in themselves we shall have an active room. This must be a good-sized room, and it must have doors that shut so that the room can be closed off from the rest of the house. This room must be designed for use. The floor should have a durable, easily cleaned covering, such as linoleum, the woodwork should have a varnished surface that can be cleaned with a damp or oiled cloth, and the walls must be able to stand the misplaced efforts of the amateur artist. There should be plenty of cupboard and drawer space, and at least one large-sized closet.

In the active room will be all the children's indoor playthings. There should be one or two comfortable adult chairs and a sturdy couch with a durable cover. In the most out-of-the-way corner the sewing machine can be set up permanently. In the corner nearest the kitchen (and this room *must* open directly into the kitchen) should be a large table with a heat and moistureproof top.

With a little care and thought in planning there is no reason why the active room may not be one of the most attractive rooms in the house. Even when apparently disordered, it would not have the revolting appearance that our present living room often has, for this disorder is where it belongs; it is, in fact, no disorder at all, any more than the shavings and sawdust in a carpenter's shop appear to be disorder.

There is one word of advice to prospective home builders that I should like to offer out of wisdom born of very bitter experience, that is, look ahead. If you are planning for a family, try to visualize the needs and activities of that family in five, ten, fifteen years, and plan for each time accordingly. If you keep this thought in mind and carry it out in your plans, then the style of architecture you choose will be just a matter of individual taste. For whether it is modern or traditional it will be “functional” in the only sense that matters—it will be suited to you and to your family's important needs.



New England landscape—a living picture in four seasons in Sibley Smith's living room

and a bath, all with the maximum of convenience, not a square inch wasted.

For three years it was pretty good, too. Occasionally, I admit, the vast expanse of glass made me feel slightly undressed, and sometimes in our oversized living room I was conscious of a rather lost feeling, but on the whole, Hal and I were really enthusiastic about our house those first three years. It was when our first child appeared that problems began. There is, for example, the problem of where to put their belongings. Children mean play pens, high chairs, building blocks, toy trains, trucks, etc., kiddy cars, dolls, and doll furniture, playhouses, color crayons, water colors, etc. They must have these things and they must have a place to use them. But where in our house were they to use them? There

is a makeshift arrangement at best.

Yes, we have a recreation room. It's a very nice one and one of the features of the house we were very proud of those first years. But it's in the basement. Even if Peter and Sarah and Tommy, a year and a half old, would be willing and happy to play down there alone (which they emphatically are not), it just isn't safe, even when Peter is home from school and down there with them.

Then there's the dining problem. Can you imagine our family sitting on our high red stools? Even if we had had a nook, it wouldn't be much better—a nook is just awfully small for five people. So it must be the dining area of the living room, in full view, unfortunately, of anyone who comes in around mealtime.

These are our worst problems. They

at home is fair game. Where can he go? There's no place in the bedrooms. He tried the recreation room, too, but that was the afternoon when Peter and his pals were having a game of cop and robber and using the room as a base of operations. So Hal sat down in the living room at the dining table behind the ubiquitous screen, and I spent the time with Sarah and Tommy to keep them reasonably quiet and happy. This was the occasion when Hal looked around baffled and said, “What we need is less room and more rooms!”

The mechanics of living produce disorder; it is a necessary and inevitable accompaniment. A house plan should recognize this fact and provide a place or places where these mechanics can be carried on out of sight as much as possible and comfortably.

Really Small!



George H. Van Anda, photographs

THE WEEK-END COTTAGE OF OVERLOOKING STILL RIVER VALLEY;



ALEX S. CORRIGILL Architect

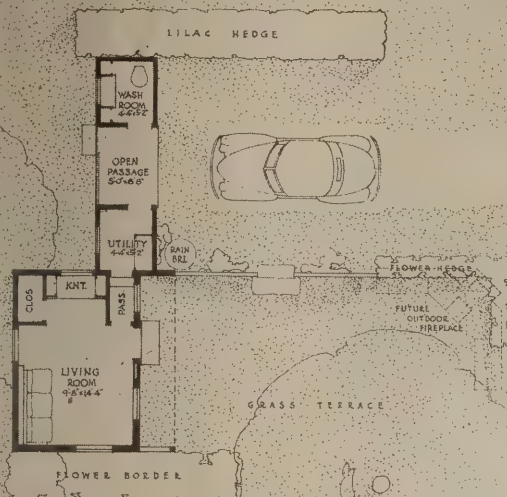


NESTLED picturesquely among apple and pear trees this little house, a real "War Baby," almost didn't get built. The owner, an architect, had purchased the property in his favorite of towns, Brookfield Center, Connecticut, fully intent on building a house of moderate size. Came the war and its resulting restrictions on all private work. The house was definitely postponed until a later date but the charm of the orchard overlooking the lush Still River valley proved so powerful that this little guest house came into being. At present it is used as a week-end cottage for the owners. By farsighted planning the two buildings will later be a part of one unified design. The present roadway can be used then for both houses; and the newly dug well can also serve both masters. Since only a very small amount can now be spent each year for private building, the owner wisely erected the outside shell during the first year, finishing the interiors the following spring. Naturally to keep within the budget, much of the work was done without aid from professional workmen. Mr. Corrigan, himself, painted all exterior and interior woodwork, built in the washroom cupboards, and finished the grading and roadwork. As he, himself, admits, this took a lot of elbow grease, but his determination and enthusiasm helped to bring matters to a successful conclusion and make this real "War Baby" a reality.

In order to make the maximum use of the restricted floor space, many expediences were resorted to. For example, the couch in the living room is an ordinary studio couch which pulls out to serve as two beds. For daytime comfort, the rear end is let into a recess below the book cases. The resulting seat is of normal width. Cupboards behind the back cushions provide storage space for bed linen and blankets. Concealed panels cover glass shelves and a small cellarette built between the studs. Behind the lower cupboard doors at

(Continued from page 40)

By later extending the enclosure wall and building an outdoor fireplace, the living terrace will command a magnificent view of surrounding hills and valley



MR. AND MRS. ALEX S. CORRIGILL

CONNECTICUT

Let a wartime baby teach us

the important art of compact house planning

the kitchenette end, a small ice refrigerator is concealed. Living room is finished in tongue and grooved white pine barn siding, which at the time was fortunately "unfrozen." This is covered with a "dritwood" stain over which two coats of wax were applied. Interiors of bookcases, closets, and utility and washrooms are painted with a green borrowed from the Williamsburg guardroom. The only window treatment consists of lined chintz curtains with cream colored backgrounds. Because of present restrictions, electricity will have to wait for another time. Kerosene lamps are used and a kerosene heating and cooking unit serves its purpose very nicely. Because of this lack of electricity, running water is not available. The washroom is therefore provided with an old-fashioned pitcher and bowl. A chemical toilet, off the entrance passage, is also a wartime measure that has proved itself most successful. At a later date, the partial exterior enclosure will be completed and an outdoor fireplace built for the day when plentiful steaks are available. In spite of the many restrictions, the Corrighills find that a tiny house has its compensations. At least they aren't burdened with household tasks. It will also give them a place to live in when the main house is being erected. This chance to supervise the building of his own home is dear to any architect's heart. Besides it has given them an opportunity to enjoy the surrounding rolling countryside, a pleasure that otherwise might have had to be abandoned until war's end. But right now the Corrighills aren't exactly living hermits' lives. No, indeed! Since important meals are taken at the near-by village inn, it's no trouble at all putting up overnight guests at the same inn. In this way both the family and guests are guaranteed that all-important privacy that makes for the perfect week end. After all, there are rainy week ends, and one small room can be pretty confining, even for the most congenial group of friends.

full advantage of both. The result is a long, narrow plan tied together on the exterior by the long observation porch. All principal rooms look out in two directions; in fact, the south wall is made up almost completely of sliding sash extending from floor to ceiling. Oversized screens transform, at will, the principal rooms into livable covered porches. Exterior ornament is practically non-existent. In fact, the complete simplicity and flow of the roof lines add much to the dignity of the house's appearance.

Its exterior is frame construction with a redwood clapboard finish. This has been left in a natural state and given a coat of oil. Sash and trim have been painted white for accent. Sash throughout is of the sliding variety, ranging in size from small units on the north wall to room-sized units on the south. The plan is one designed for a minimum amount of maintenance and housework. Movable furniture is of the outdoor variety and can serve equally well inside or out. Built-ins take care of storage whether it be for books or clothing. The well-planned kitchen has its own outside entrance and is located so that service to the porch is very easy. Room-width sash, over the sink counter, guarantee plenty of good light. An adjoining maid's room and bath compactly fit into the house plan.

Redwood has been used on all interior walls of the master portion of the house. These are of flush, horizontal boards from floor to ceiling and, blending perfectly with the exterior walls in tone, add greatly to a unity of design. A simple fireplace, without mantel, acts as focal point in the living room. This is flanked on both sides with under window built-in bookcases. Between the living room and bedroom is located the master bath with twin dressing closets. Conveniently reached from either room, this concentration of units allows a much greater feeling of size in the sleeping area. Because the doors in this latter room have been placed well towards the south wall, more latitude in furniture arrangement is possible. Floors throughout are of fir, painted dark green. This contrasts dramatically with the redwood walls.

Decorator James Kemble Mills, now a lieutenant in the U. S. Army, did an admirably restrained job on the interiors of this house. He has managed to catch the spirit of the outdoors, which was the original design motive of the structure, and has deftly brought the theme indoors so that there seems to be little line of demarcation between the indoor and outdoor living areas. To point up and add a lighter grace note to the redwood walls and cool green floor he has used flat woven grass matting in all of the principal rooms. It does not soil easily, requires little care, and is smooth and even beneath the feet. It also entails little original investment in money. The majority of the furniture, excepting the upholstered pieces and beds, would be equally at home outdoors. Double-duty units.

of this sort prove to be economical.

The pieces are so simple as to be of no particular "period" or style at all, but, if pressed for a term, Modern might be the closest delineator of their appearance. The severe oak table in the living room serves a multiple purpose. It is of a right size to dine four or accommodate a bridge group and, when cleared, invites its use for books, papers, magazines or writing, and is an extremely handy surface to hold paints and brushes, pencils and drawing pads for sketching the unending panorama of rolling landscape outside the windows of the house. The folding deck chairs offer good, loungy comfort, and are simply collapsed and put in a cupboard when the owners move back to town.

The studio couch in the corner is sitting-sleeping accommodations reduced to its simplest and easiest form. It is often pressed into service for an extra guest or two. Lamps are unobtrusive and the end tables have an almost built-in look about them.

It could be said that the deeply sprung bamboo-framed lounge chairs belong neither to the living room nor to the porch, but to both! They spend their days being shunted back and forth to take advantage of first one view and then the other.

The bedroom is almost a twin in plan of the living room except for the elimination of the fireplace and the addition of permanent sleeping facilities. Hand-blocked blue-green bedspreads on the linear beds provide the only color note against the redwood walls. The utilitarian night table is harmonious in design and holds a single modern lamp. Twin chests were especially designed, as were the beds, and made for the room and take their place on the opposite wall. The officer's chair here again doubles outdoors when the need arises.

The servant's room at the left of the floor plan might easily become a second bedroom with its adjoining bath, and its location at the opposite end of the house would insure complete privacy and undisturbed rest. The room could lend itself also to use as a separate dining room.

Of especial importance to its owners is the ease with which a house so carefully planned and organized can be opened and closed. No longer need vacations be confined to the once-a-year variety. Week ends and other short escapes to the country hold no terror. Just a turn of the key in the lock and relaxation and comfort are immediately theirs.

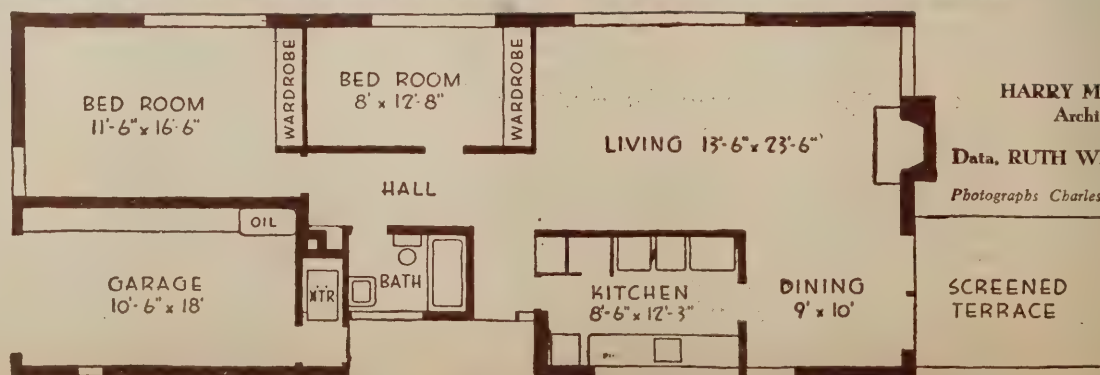
Adjacent to the house and located under wide spreading branches, a recessed outdoor living room has been created. Here, in the cool shadows, entertaining can be done on a much larger scale than the house itself would make possible. All in all, the Belcher house is a far cry from the escape shacks of the past—it has dignity, attractiveness, a compact, efficient plan and, during these days of cooperative housework spells VACATION for every member of the family.



No Aunt Minnie Cramped these Young

BEING THE STORY OF THE ILLINOIS NEWTONS AND THE CALIFORNIA RAETZES WHO STARTED

THIS IS THE HOME OF
THE A. A. NEWTONS,
HIGHLAND PARK,
ILLINOIS



HARRY M. WEES
Architect

Data, RUTH W. LEE

Photographs Charles H. Kell



Couples

FROM SCRATCH

"MY DEAR, the young things started absolutely at scratch!" How often you've heard it said in commiserating tones, and yet here's the story of two young couples who feel as many thousands of other young couples must feel—deeply and sincerely grateful that they had no dear old Aunt Minnie from whom to inherit rare antiques. Wanting to live as they like, liking sun and spaciousness and clean, crisp color, Aunt Minnie's inheritances would only have meant "hand-me-downs" around which they would have had to build for the rest of their lives. The Raetzes left behind them Eastern winters—they wanted green growing things not only the year round, but when they were inside the house as well as outside. Glass walls that never shut out the outdoors, incredibly brilliant planning for use of space as well as money, flexible rooms, and unusual decorative schemes—none of these things would have been possible for a young couple designing a five-room Georgian mansion around Aunt Minnie's rare old chest of drawers.

There'd be no way to make the garden of a piece with the living room if one's plan *had* to be Colonial because of Aunt Minnie's "wash (!) stand of olde pioneer days." Nor would there be a black lacquer and gold foil background for Mrs. Newton's pretty blonde self had she not been able to design her own backgrounds unhampered or cramped by heritages from dear old Aunt Minnie.

Young Harry Weese, architect by profession and now U. S. Navy, and young Newton, present address, U. S. Merchant Marines, went to school together and understood each other perfectly. Mrs. Newton likes modern furniture, modern colors, and modern fabrics, and it was around these likes and

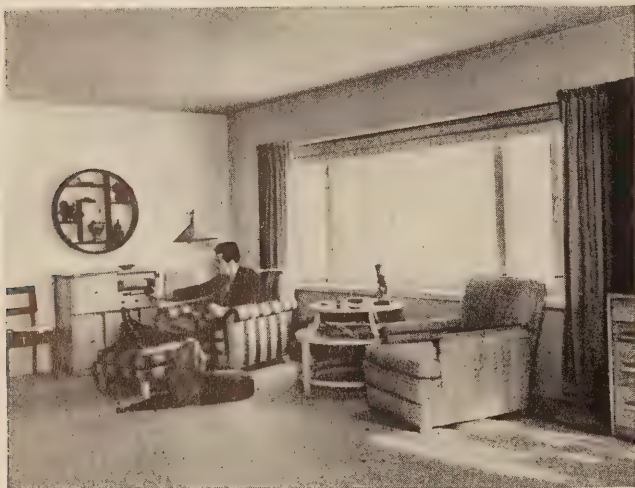
matic colors, rich modern textures, and a beautifully framed view. The soft blues, greens, and beige were taken from the over-mantel watercolor. Black lacquer pieces give character to the soft pastels. The dining end of the room is papered in gold foil and serves as a dramatic background for Mrs. Newton's black lacquer Regency furniture. A dull gold-textured grass cloth screen separates the dining end from the living end of this interesting and original room.

For their bedroom, Mrs. Newton bought unpainted chests and lacquered them pearl gray to match a gray quilted bedspread and dressing table top. The ruffle of the bed and the skirt of dressing table are dusty rose like the wall-to-wall all-

The Raetzes followed Cult nor the clichés of



Photographs
by
Julius Shulman



"Home" to the Newtons is what home will always be—deep lounge chairs, books and music, an open fire and a dog!

needs that the Newton house was planned. It suits them perfectly and even looks as young and fresh and crisp as the Newtons themselves. Following the newer way of thinking, they built a small house on a very ample plot (175'x70') rather than crowding a big house on a small lot, as was the old suburban way. The exterior is of cement blocks, painted white; glass; roof, slate gray asbestos shingles. Ceilings and walls are well insulated. The plan itself, as you can see, is most excellent. One entry serves both service and living areas. There is a covered entrance to garage. In spite of large window openings, there is excellent wall space for furniture arrangement. The dining area and screened terrace have direct access to the kitchen for easy serving. There is ample privacy from street traffic, beautiful view from windows on the garden side.

The L-shaped living-dining room has the threefold charm of dra-

over carved carpeting. Rose and gray striped wallpaper is the background of this pretty bedroom.

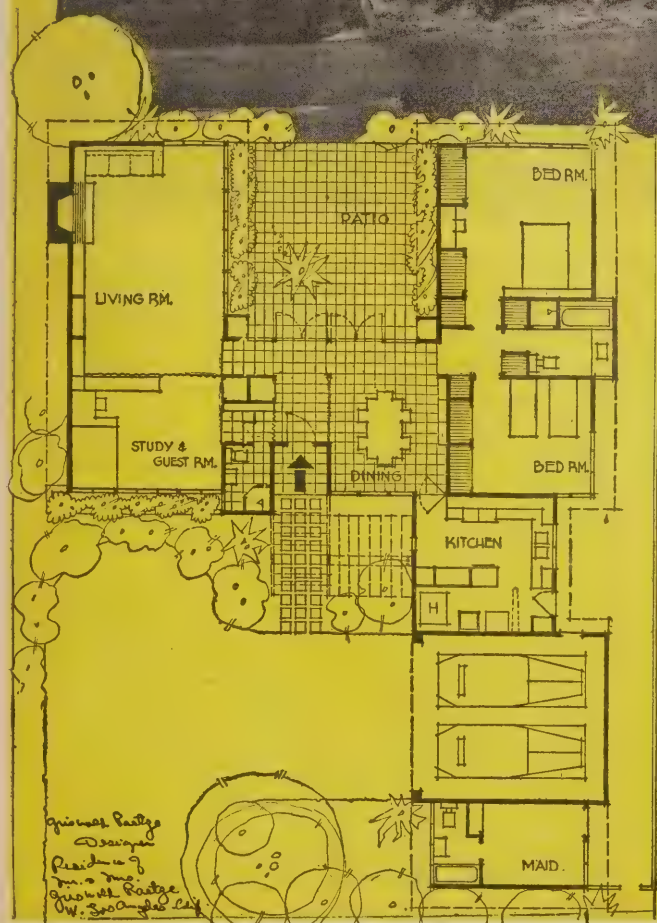
All in all, the Newtons' home is a young couple's house—a modern house that very definitely has style, but not one ounce of "front."

THE Los Angeles home of the Griswold Raetzes is another example of modern planning, really modern planning. Every square inch of this house has been made to yield maximum comfort and livability. There was neither money nor room to waste. And when you see a very brown little baby wheeled in her carriage from her own room to the patio only a few feet away, you realize that this house is easy to live in because everything has been planned for everyday living—not special effects reserved for important occasions. Here is an excellent solution to their problems and way of living without sacrifice of beauty.

neither the Aunt Minnie so-called modern!



Data ETHEL McCALL HEAD



The Raetzles followed neither the Aunt Minnie cult nor the clichés of so-called modern. Their house, modern in the best sense, grew from the living needs, materials available, and a definite budget. There was no room in it for any waste space or traditional details. Another advantage, according to Mrs. Raetzle, was that they had inherited no old furniture or hand-me-downs. It was essential that they start at scratch on furnishings—and this was an advantage, not a handicap! Theirs would be a house to suit their own ideas and their preferred way of living.

For a little house, there is much flexibility. The dining room is not adequate for entertaining more than a few friends, but, by opening the doors to the patio, one large room is created which is perfect for informal entertaining on a larger scale. Also note how the passage to the bedroom wing is actually part of the dining room, but separate enough so that one does not actually walk through the room. Besides their own bedroom, the Raetzles have a room for their small child and a "separate" maid's room.

It was hoped that some provision could be made for an occasional overnight guest, but it was obvious that a guest room was out of the question for a small house. Mr. Raetzle solved this problem very successfully by planning a very long and spacious living room which at one end was partially cut off by means of a low extending bookcase. Draperies can be pulled from wall to wall, thus closing off the study-guest room when the need for an extra sleeping room arose. As a result of this clever planning, the living room has the benefit of being large with windows at both ends most of the time. An additional small bath and a dressing table (when

**LOS ANGELES HOME OF MR. AND MRS. GRISWOLD RAETZE,
DESIGNED BY MR. GRISWOLD RAETZE**



The Raetzes wanted a house that was closely related to the garden. Having left behind Eastern winters, they believed in thoroughly enjoying the California sunshine, flowers, and green even indoors



The floor plan shows how this outdoor feeling was accomplished, further accentuated by use of red tile indoors, and red brick in patio



Glass walls emphasize harmony of interior with outer surroundings. The entire patio side of the living room is glass, as is dining room

there is no guest in the house, this dressing table becomes the telephone stand) were tucked between the entrance hall and this study-guest room so that the occasional visitor is well taken care of.

Another interesting point is the placement of the maid's room; it is separated from the house by the garages and has an outside entrance, entirely feasible in a mild

side, and accents of red give unusual tone to the blue background.

The draperies, however, are the most exciting news—cement sacking at 9¢ a yard. To be sure, you have to use them with a free hand to give a full, well-draped effect, and Mrs. Raetze used the stupendous amount of 250 yards in the house, but any material would have to be as fully draped for so



climate. An outside entrance also makes renting this room possible, if the need ever arose, without interference with family life. It is interesting, also, to note on the plan that on the entire north side of the house, which is very close to the property line, there are no openings, affording the greatest possible privacy for a narrow lot.

The woodwork throughout the house is a restful, smoky blue on the darkish side. This is surprisingly attractive as well as highly practical. The living room has a deep blue cork tile floor, pale blue walls, and an off-white ceiling which color is repeated in both rug and draperies. At the study-guest room end, the soft yellow of grass cloth, blending with the bleached wood of bookcases and band running along on the fireplace side, contrasts nicely against the deep blue at the back of the book shelves. A rose couch, simple stick-reed furniture on the glass wall

good an effect. At the study-guest room end of the living room, chartreuse draperies lined with natural cream have been used, and the effect is very warm and delightful.

In the dining room, there is a simple Chinese mat on the dark red tile floor, an oblong table, and stick-reed chairs, all serviceable, light in weight, and attractive without being costly. A hanging cabinet of bleached wood on the grass cloth wall gives color, takes the place of a sideboard. The use of big tubs of greens inside the house is extremely pleasant. Against the bamboo blind which separates front hall and dining room, the tracery of the ferns give an almost tropical charm.

For young people with no inherited furniture, a house like this is no problem, but a challenge accepted with enthusiasm. In fact, one might say that the furniture they didn't inherit from Aunt Minnie is what makes the house such an intelligently planned home!

CONSIDER THE STANLEY GREERS

(Continued from page 143)

alteration is a most attractive, large bedroom. It is L-shaped in plan and is blessed with ample cross ventilation. Beds have been placed in the new L. Here, too, knotty pine was used to advantage on the walls. Sliding sash used in large groupings give an airy effect. Pink wallboard, used on the ceiling, casts a warm glow and is further reflected in the full-length rose, blue, and beige curtains. This same chintz is dramatically used to cover the entire wall behind the beds. Pine was laid as flooring over the old cement garage floor. A dressing table and side shelves were built-in where formerly a tiny garage window had been placed. Built-in wardrobes on either side of dressing table provide space for storage. A well-lighted bath forms an integral part of the new bedroom suite.

The present garage is the latest addition in a series of many. This is combined ingeniously with the laundry and takes this problem child of a room out of the house proper. For the last year or two the Greers have bent most of their excess energies to the Victory garden. Tackled with the same enthusiasm as the other projects, its yield has been gratifying. By raising vegetables and chickens the young couple intend to be practically self-sustaining. Of course the fruit trees, too, have proved invaluable during the coming season.

Mr. Greer is a machinist and is employed in a machinery factory, hence, his expert craftsmanship. His wife is talented in the same direction and together they've produced a most professional and attractive home. In one of our pictures you'll see the male half of this team propelling a power lawn mower across his half acre of lawn. The fruit trees are a stone's throw in the front of the house proper. From this vantage point the house and its alterations may be seen at their best. The gable to the right is practically all that is visible of the cabin. Siding is gray with white trim; the roof was covered with asphalt shingles. The hayloft door was not always there. So fond were the owners of producing a farmhouse look that the addition of such a barn trademark seemed most appropriate. But that's one of the charms of knowing these young Greers. Naturally, during the war, their Victory garden was of prime importance. They've had lots of success in this direction if the well-stocked shelves of canned goods are any indication. But, even while they're busy hoeing and weeding, active minds are constantly planning new projects. The house is bound to grow. In what direction is anyone's guess, even the Greers! Life is a succession of surprises. Need we say that they're all very pleasant ones! Goodness knows what the Greers' house looks like now! It has been months since we last visited these pioneers. Perhaps by now there's enough material for a new article. If so, you can bet that we'll be hot on its trail.



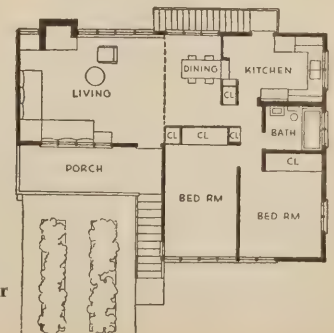
Entirely Functional!

LET'S examine the Rodney Walker house, small and compact in plan. The Walkers are an up-to-the-minute young couple with one child. The house, being located in a deep ravine, necessitated putting the living quarters on the second floor for light and air. A garage and spare room are located on the ground level. There's a feeling of living in the tree-tops due to the fact that enormous glass windows are placed on each wall. To keep housework drudgery at a minimum, many ingenious ideas are to be found in the plan. Take for instance, the hinged dining room table that can be raised when not in use and then forms a panel on the wall end of the living room. Incidentally, the Walkers, being young, love to entertain and dance. So, up goes the table and—presto, more floor area is available. Windows and doors have been carefully planned for good furniture arrangement. The many built-ins are most inconspicuous, being designed to be entirely in keeping with the modern rooms of their house.



Data, Ethel McCall Head

To be modern, a house need not be severe and rigid. It can make good sense and still be home-like and comfortable



The Los Angeles Home of Mr. and Mrs. Rodney Walker
Designed by the owner



Meet More Modern Pioneers!

1. In Arizona- THE ARNOLDS FACED NOT ONE BUT TWO DILEMMAS — BUILT THIS ADOBE HOUSE FOR LESS THAN \$6,000 UNDER INCREDIBLE DIFFICULTIES

Alfred D. Bailey

HOMEBUILDERS caught with unfinished houses during the hectic days immediately after Pearl Harbor will sincerely sympathize with the Oren Arnolds of Phoenix, Arizona. Their lot was a particularly trying one in that they were not faced with but one dilemma—theirs was a twin affair. The contract to build had just been signed, the structural skeleton nicely taking shape when their contractor was stricken with a fatal illness. Then followed a period of complete idleness. Lumberyards were almost empty. Craftsmen had gone to war. The outlook was indeed black. Yet, despite all this, the Arnolds were determined to have the home they had dreamed about and planned for so many years.

Mr. Arnold is an author accustomed to challenges of all kinds. Hands that had rocked the typewriter soon became calloused hands on hammer, saw, and trowel. Every member of the family pitched in. Today their new home is a gem of regional architecture with furnishings rich in individualism and charm. The house, homemade as it were, was built for less than half its real value. And best of all, no priority ruling or other war effort could take any possible offense. This writer's project (Mr. Arnold authors western books, serial fiction, and a radio strip show) started right back down at the soil. Adobe bricks were needed but labor for such had evaporated especially after the contractor's death. Eventually two aged Indian men were engaged. Barefooted alongside

these two, Mr. and Mrs. Arnold and three daughters tamped the mud and straw, molded it, baked it in the sun and, finally, mortared it into the walls. Pine poles from the forest had been delivered, by a miracle, but the task of trimming them and erecting them became a saga in itself. Now they are beautiful varnished ceiling beams with false stubs for vigas on the outside of the house.

Mexican men who normally dress down adobe interiors for that rare western finish couldn't be hired for love of money. This didn't daunt the Arnold clan. They studied the technique, hired four high school boys, and pitched in with rags and brushes. It was a mud pie business de luxe for nearly a month. Similarly, red and turquoise cement was poured into the floors, room by room. Fireplaces were another bit of special work completed by the family. They designed and built every one of them. Knotty pine walls, one to each room, were erected. Painting throughout the interiors was shared by all. Unskilled hands did every square inch of exterior plastering. Naturally this took a lot of time and patience—but did it go easy on the family purse strings!

Meanwhile Mrs. Arnold gave heed to the furnishings. Here we had dilemma number two. Only a few of the originally planned pieces could be purchased now at any price. War was the country's most important concern. New products were just not being manufactured any more. No one in this enterprising household uttered a word of



Indian olla—the original American refrigerating system—hangs on patio porch

disappointment or complaint. They had come a long way toward gaining their end and a little thing like furniture-making wasn't going to throw them now. Unavailable factory goods were forgotten until after the Victory parade. Meanwhile the lady of the house interested her husband in doing a bit of work at night. Wherefore, those massive double-deck beds in Rosemary's room with endboards showing cutouts of Superstition



Bright and authentic in character, the living room with its many pieces of early Western furniture and homemade fireplace bears witness to the patience and industry of the entire Arnold family

and Camelback Mountains were hand-made from scrap lumber. Judy, the eldest daughter, a high school sophomore, snatched four low-grade pine planks to make a bed frame of her own, then painted it beautifully with Spanish roses, using her fingers dipped into tag ends of paint to do the job. The bed for the master room was a more elaborate affair. This required six planks. End boards were bolted together with two straps of iron and the whole thing antiqued with a rub of brown over flat white paint.

From then on, possibilities were seen at every turn. A neighbor strung

lights over for night light. In fact the neighbors were most co-operative throughout the entire project. Chairs, chests, desks, ladders, tables, toys, and countless other things began to roll from this factory, family style. What to do with that old box? Well, just smooth it up, tighten it a bit, then rough it a little to simulate years of wear in some Spanish ranch house. Antiquing cost about twenty cents and the finished product made a good place for storing winter clothes. It would certainly cost lots more to buy and besides, there's the satisfaction of creating one's own design. Then,



Pine poles being lifted into right place to form the ceiling rafters



Indian ladder gives easy access to Rosemary's double-decker bed



there were the discarded nail kegs. A night was spent painting them green to resemble bisnaga or barrel cacti complete with yellow or red flowers on top. They made wonderful wood boxes and wastebaskets. Those deerskins from last year's hunting came in mighty handy. Cut into strips rawhide can be very handsome. With scrap leather from a local harness shop, the dining-room chairs, the stools and many other pieces about the house today have leather and rawhide decoration that has made many an artist green with envy.

An Indian breadbasket turned upside down became the living-room chandelier. Bits of sheet and scrap metal from an old car made lovely lanterns for other rooms and halls. More glorious is the twenty-point star on the patio porch which started this life as a series of tin cans and broken window panes. An old Mexican was the artist who wrought this miracle! Another elderly craftsman, theoretically retired, was enlisted to make lanterns and door latches and hinges. Latches are in pioneer motif with a rawhide string always hospitably outside. These cost but a mere \$1.75 each. For fun, friends cut out switch plates from an old iron stove, in designs of Mexican hats, Indian ollas, tom-tom drums, rain clouds, and thunderbirds. Rugs could not be afforded at the time but a Western writer naturally has lots of friends to help him out in time of need.

Sacks of wool came from here and there in the Indian country. Then followed a deal with some Navajo women—and the Arnold home is now brilliant with many floor coverings of aborigine design. The main rug measures ten by fourteen and, while easily worth over a thousand dollars, actually cost but two hundred. The author's work on a book of cattle brand lore launched him on a branding iron collecting bender. Six of these irons have been transferred into a dining-room chandelier. Curtains for this room are of monk's cloth with cross-stitched steers' heads and brands, handiwork of Mrs. Arnold. Enlargements of their own collection of cowboy pictures become a striking panel of sepia prints against knotty pine walls. A corner cabinet, handmade from lumber pile scraps, takes care of china and heirloom punch bowl. Special closets and storage nooks were put in during spare evening hours. A shower was installed in the double garage for a quick clean-up after gardening, and a toilet room right next to the kitchen. Six hours more labor and \$8 in scrap lumber resulted in a maid's room in the garage corner. Until maids appear again, space can be used for a guest room or for isolation quarters for illness. "Our house is very early American," says Mr. Arnold, "a home-made sort of home adapting the Indian and frontier theme in whatever way we could. Any good pueblo has functional as well as artistic value and is close to our sentiments. But style doesn't matter. What did matter was that we have a love of the project and friends to share it."



2. In Pennsylvania—

William J. Hennessey



BUILDING anew on the ruins of the old might sound like a pretty romantic idea. Perhaps it is, yet in most cases the results are plenty of trouble and headaches. There's bound to be a certain amount of compromise, too. Naturally the Chester Lampes realized this when planning their new Bucks County home in Pennsylvania. They were the proud owners of a lush two acres of farm land; on this land were the solid foundations of an 18th century barn. Since strictest economy was the order of the day, it seemed only logical that some use be made of the stonework already in place. Their architect, Paul Beidler, who had built many contemporary dwellings in this locality, was in complete sympathy with their problem. The house, shown on these two pages, certainly justifies faith in him and also in themselves.

Here's a fine example illustrating a way in which traditional forms may be allowed to influence contemporary design. It suggests that an agreeable relation may be worked out without sacrificing the new to the old. It also points out the success that is bound to be the result of grit and a firm determination to own one's home, no matter how severe the obstacles.

The carriage shed still had the original wood roof in place and was good enough to be used as garage.

THE HOME OF MR. AND MRS. CHESTER LAMPE IN FEASTERVILLE, PENNSYLVANIA

and workshop. New roof slopes were determined by the existing roof in order to maintain a sense of unity to the exteriors. The stable part of the old structure consisted of walls only; these now enclose the ample courtyard. This three-sided patio is one of the chief joys of the owners. As they are in a part of the country noted for fine stonework, every effort was made to maintain a high quality in all walls. Difficulties were encountered at first but the finished work matches the best patterns laid down by early Pennsylvanian farmers.

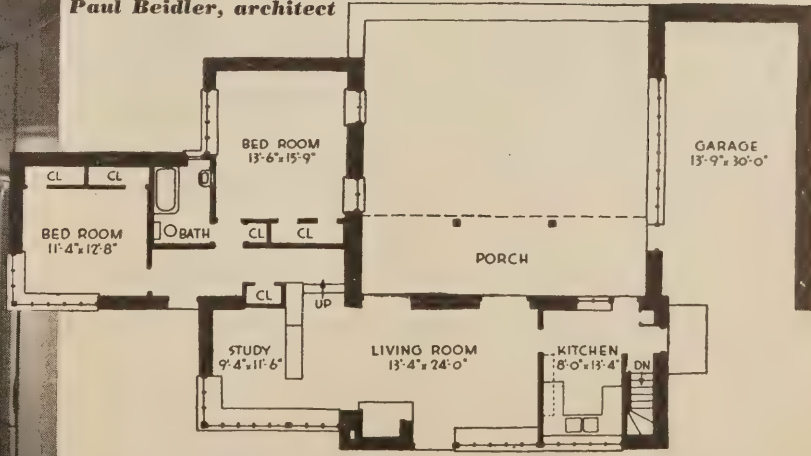
The owners are a couple of simple tastes and circumstances. Their main desire was to live a life of intimacy with the rural countryside. Sophisticated lines would have been out of character in their home. Mr. Beidler felt that a rugged, naive expression had to be found that would be a natural component of the surrounding hillsides and which would be a genuine expression of the simple life to be lived there. In seeking a sound expression for masonry construction, the stone walls were exposed inside as well as out. All spans with the exception of the fireplace opening were carried by wood construction in order to eliminate the use of stone-bearing lintels. The owner was eager to do whatever he could, not only for the sake of economy, but also to establish an intimate relationship to his home. He therefore acted as general contractor and did what manual work he was capable of. An important part of the carpentry work, digging excavations, grading and bringing in service lines were his contributions. He also hired labor and bought most of the materials. Because of this, costs were greatly reduced. In spite of forceful criticisms by the sub-contractors hired to do many of the jobs, the owners bravely stuck to the course they had set. The great satisfaction they find in their home after several years of occupancy certainly puts these earlier critics to shame. Theirs is a contemporary house in complete sympathy with its surrounding—one of the really successful attempts at building a new life on an old one.



Photographs: P. A. Dearborn E. T. Clewell



Paul Beidler, architect



Handsome stonework used both on exterior and interior recalls the expert craftsmanship of early, much-prized, Pennsylvania workmanship

projections in a manner similar to shadow boxes. They're all hinged at the top to swing out and give maximum ventilation with complete weather protection. The grouping of various window units often brings to mind the wooden blocks of our childhood. There's a simplicity and directness about them that is quite enchanting. By using them in a long row on the northeast wall of the living room, they afford a view of tree tops and give privacy from the road side. Where doors have been used adjacent to these window units, the same detail has been carefully adhered to. With the exception of the kitchen, each and every room has its own terrace. To date the living room terrace is the only one really complete. Living room, den, dining room, and coat room must be thought of as one, inasmuch as no one is completely partitioned off from the others. The coat room comes nearest being a separate unit, but even here a structural glass partition extending into the living room gives transparency to one wall. This beckons the guest on to the living room where directly before him lies the big view windows and the magnificent panorama beyond. The effect is breath-taking and we never tire of its drama. Walls of each of these rooms are of irregular surfaced plywood. The vertical lines plus the ceiling with its gentle rise toward the view gives height to the combined rooms. The bank of windows extending across the living part of the room gives it great charm. Through them we see the outdoor fireplace as though it was a part of the room itself.

A bookcase on the opposite walls stresses the horizontal feeling by running uninterrupted across living room as far as the outside wall of den. The natural plywood walls are redwood in tone, accented by a pale lemon ceiling. Our modern furniture in this part of the house generally reflects tones of rust with here and there a note of gray and yellow. The twenty-one feet of window and doors are curtained with two textures of modern hand-woven cotton. Glass curtains are of semi-transparent square mesh complemented on one side by a heavier curtain in gray and yellow. In order to keep the transparent effect on the fireplace outside, we purposely hung the heavier curtain at the far end of the window group. The effect of the entire area is warm in color and most restful. We enliven the few wall spaces with hangings from our Mexican, Central American, and South American collections.

A dining alcove is defined only by the structural glass partition of the entrance hall which extends into the room slightly. A cove near the ceiling lights up the area over the table. Because Mr. Bischoff loves the things that come out of kitchens, he has great respect for kitchens themselves. Ours is a perfect gem! The sink is under the windows where a view of the road and one's approaching guests is always available. This does

away with the lonesome feeling that most kitchens bring on. Refrigerator, range, and cabinets group themselves along three walls in perfect working order. Adjoining the kitchen itself is a vestibule, housing work closet and vegetable storage closet. From here stairs go down to the basement with apologies to no one. None of that cellar door stuff for us; in fact, there's no door at all. Basement is large enough to adequately house oil heater, hot water heater and preserve closets.

The master bedroom proudly boasts a fireplace of its own, inasmuch as this room is next to the living room and so can readily make use of the masonry chimney serving the larger room. Our architect has given us a charming fireplace and, because the building starts off in another direction at this point, a natural nook for wood storage was created. Natural plywood was used in this room and, because of the disarming simplicity of design, the room fairly radiates livability and charm. On the wall opposite the fireplace, we find a series of closets and built-in chiffonette drawers. The windows in this room give us a view of the valley quite different from that found in the living room. The bend in our house plan is the reason. Against the only free wall, we've placed a bed which really looks like a couch and from it, on moonlight nights, we look across our valley completely lighted by the bright moonlight. There's very little furniture in the room, just a fireside chair and lamp table. The focal point is a primitive Peruvian house cross hanging over the bed. Colors here are natural wood, green, red and yellow.

A small wood-lined hall leads to all three bedrooms. We use one of these rooms now as a nursery for our young son. His nurse occupies the adjoining bedroom. Both rooms are extremely pleasant, with plywood walls and plenty of closet space. We've two baths, one directly off the master bedroom and the other leading from the hall. Both have linoleum walls and floors; one in brown and white, the other green and white. There's ample storage space for linen and bookshelves galore for our many volumes.

For a long time our house was nameless. We weren't hasty in selecting a name because we wanted just the "right" one. One day it came—we were struggling through the underbrush at the time. No matter how thoroughly we toiled at clearing out this nuisance, it continued to grow as soon as our backs were turned. "Ah, wilderness," we said, and now "Ah Wilderness" is what our house is called. It describes the house and land perfectly. We plan to live here always. We want to feel the four seasons of New England. We want to feel the bite of winter's wind, the crunch of snow under heel. We want to watch the lights of our neighbors' houses, so snug and warm against the sharp zero breezes. We want to watch spring unfolding—we want, but why go further, we want "Ah Wilderness" that's all!



Beige and blue are the restful color notes in the master bedroom. White stylized lilies add gaiety to the wall behind beds

when complete privacy is desired.

The efficient kitchen which follows a General Electric pattern is divided into two parts. The working portion, a thoroughly built-in affair, leads into an informal dining space consisting of a long L-shaped bench in ivory leather and an oblong red-topped table.

Just off the two bedrooms we find a long hallway completely lined on one side with storage closets. These are of birch with sliding doors, making every inch of the closets useful.

The dressing room is Lieutenant Colonel Hartlett's pride and joy. Here we find closets, drawers and storage space where everything can be kept in apple pie order behind birch doors. Each bedroom has its own bath. Another feature of these rooms is the same wall-to-

wall steel fenestra window sash which brings the garden right into the cheerful rooms themselves.

An oversize screen porch and two car garage complete the floor plan. It is a house, compact yet generous in size taking complete advantage of the most advanced, modern methods of planning today.

The exterior is low and horizontal in pattern. This effect is further emphasized by the use of clapboard on all walls. At either side of the entrance door we find vertical sections of glass brick. The low sloping, heavy overhanging roof is of cedar shingles. Insulation throughout is of balsam wool. By means of a gas fired heater, warm air is utilized for heating purposes. Foundations of poured concrete were built to extend just below frost line. RUTH W. LEE



Mrs. Hartlett prepares breakfast for her teen-age daughter Dorothy in the modern kitchen dining alcove of their home

Ruth W. Lee

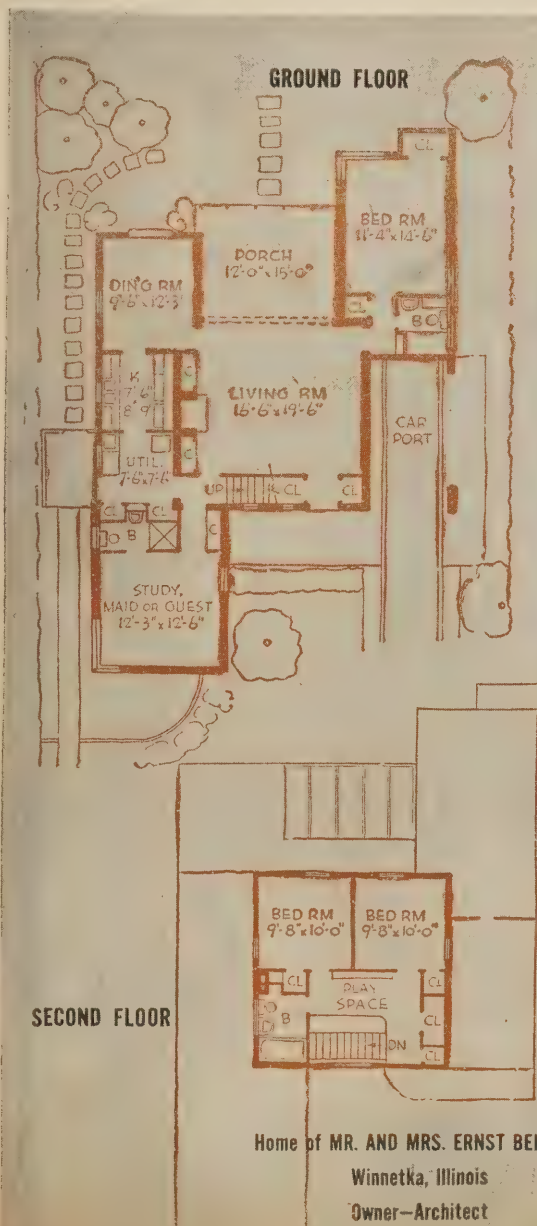
HERE'S a house built with two special ingredients in mind—lots of space for two lively young boys and a distinctive atmosphere for housing the family's treasured antiques. That's what the Ernst K. Benkerts wanted—and that's just what they got! Built of gray brick, vertical battens with white trim and a gray rolled roof, it's as up-to-date as tomorrow. But modernity is not all that this unusual small house with its aluminum-framed windows and well-planned interiors has to offer. Notice the plan. A squarish living room acts as focal point for other first floor rooms. Within easy reach are carport, dining room, studio, master bedroom with bath, utility room and an ample, screened porch.

Upstairs are two bedrooms, bath, and play area, just what Ernst Jr. and Kyle ordered. The bedrooms each have built-in beds, desks and shelves, all of birch. In-



Charles H. Kellar

Modern Background for Antiques!



There's cozy, hominess about the Benkert living room with its white painted brick fireplace, plywood walls, well-stocked shelves

terior walls throughout the house are of fir plywood and white painted brick. Flooring, except in dining room which has maroon-colored asphalt tile, is of poured cement also maroon tinted. Across the living room's plywood ceiling are steel beams encased in copper and painted white. The natural plywood tone in company with the white brick of a central fireplace acts as perfect background for the traditional and provincial furniture. A floor-to-ceiling picture window catches a charming view of terrace and garden. In summer this window slides back, making the screened terrace a part of the living room itself. Another attractive feature of the house is found in the living room, where plants and brilliant pottery on double-shelved windows are used in place of draperies. Two walls of the master bedroom and the slanting ceiling are made of plywood; the other two walls are of painted cement. This room is furnished with fine old Americana, including a four-poster bed, chest and an historic old trunk.

Flexible Modern Living on Two Levels!

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ADD PLENTY OF ELBOW ROOM FOR ALL FAMILY ACTIVITIES

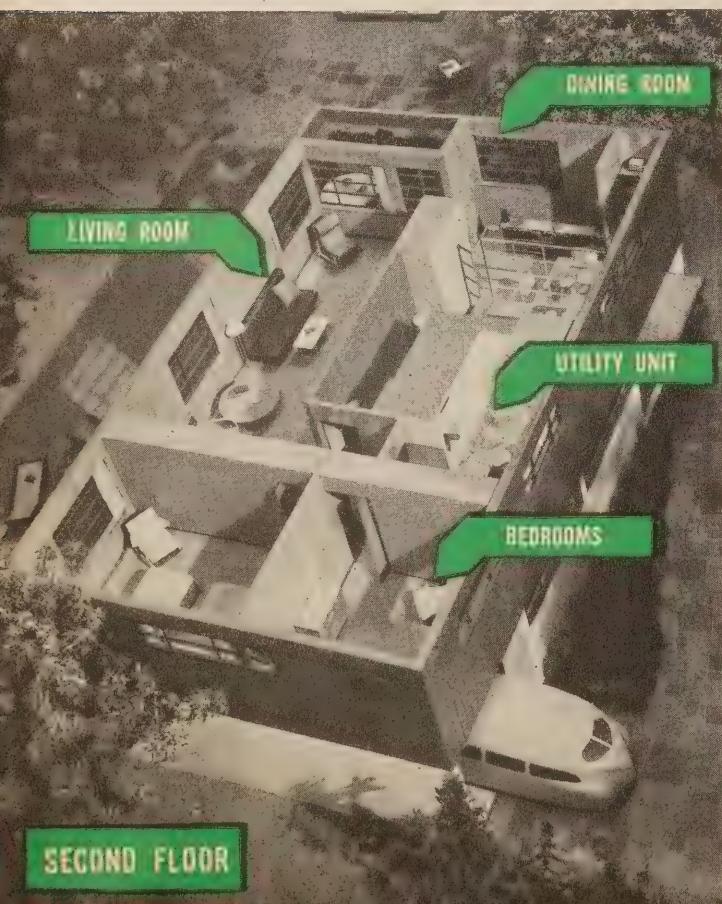
William J. Hennessey

IN spite of the fact that the rambling one-story house has forged steadily ahead in public favor, there are still a goodly number of home planners conscious of the virtues of the compact two-story house. In the first place, a two-story house is economical to build—especially in climates where the thermometer works overtime, heating problems can become greatly simplified. Yet if you've ever lived within the restricted confines of such a house, you're probably conscious of the crying need for more flexibility in room arrangement. We Americans are a lively race; we need plenty of elbow room for our many activities, especially when overenergetic youngsters are part of the family. The so-called rumpus room deep down in the basement has not too successfully solved the problem of taking care of this more informal part of home life. That's why we feel that the house shown on these two pages, designed by two of this country's leading architects, offers much hope and inspiration for those who want a small, two-story house, yet hesitate to accept the usual traditional compact floor plan with its obvious restrictions.

Here we find the entire first floor given over to a family's informal activities, leaving the second floor entirely free for the more routine ways of living. The arrangement offers many possibilities. For instance, children can entertain large groups of friends without disturbing their parents, who may also be entertaining or just plain relaxing on the floor above. In bad weather, the youngsters have an enclosed play area, eliminating mud tracking and toy cluttering from the more finished parts of the house. A carpenter shop and storage space for garden tools are also provided. There's space, too, for a bar, and ample room for table tennis, billiards, and other indoor games. The

Clean, straight lines of plans must be credited to well-integrated closet walls, ingenious built-ins

Dumb-waiter from ground floor to kitchen allows for convenient meal and delivery service to both floors



Edward D. Stone
architect

Stanley C. Reese
associate

Clarke, Rapuano, Holleran,
Landscape architects

fireplace makes an ideal spot for picnics and barbecues. During the warm summer months, the large glass areas might well be replaced with screens transforming the room into a large cool porch. To withstand even the roughest usage, a floor of flagstone or brick and heavy outdoor furniture would be perfect decoration. The garage, an integral part of the plan, provides protected access under all weather conditions directly into all-purpose room.

Second floor provides for living room, two bedrooms and dining room and space-saving utility unit. This unit, brand-new idea in home equipment, contains in its central core the furnace, hot water heater, plumbing vents and stacks and electrical connections. On one side is included a complete kitchen with upper and lower steel cabinets, refrigerator, sink and range. Laundry wall has cabinets, trays and electric washer. Completely furnished bathroom, lighting fixtures and necessary electrical outlets are also part of the unit.

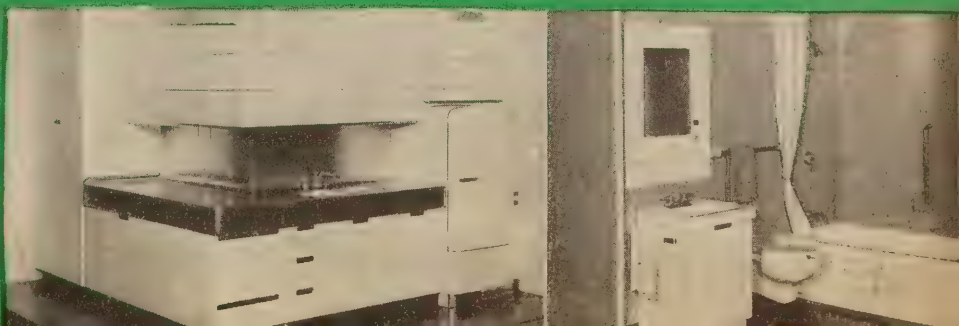
Scale model of house in Kalamazoo, Mich., shows natural wood finish on second floor, white painted brick below



Model photographs
by Ezra Stoller

House model: Theodore Conrad Utility unit: Ingersoll Steel Division, Borg-Warner Co.

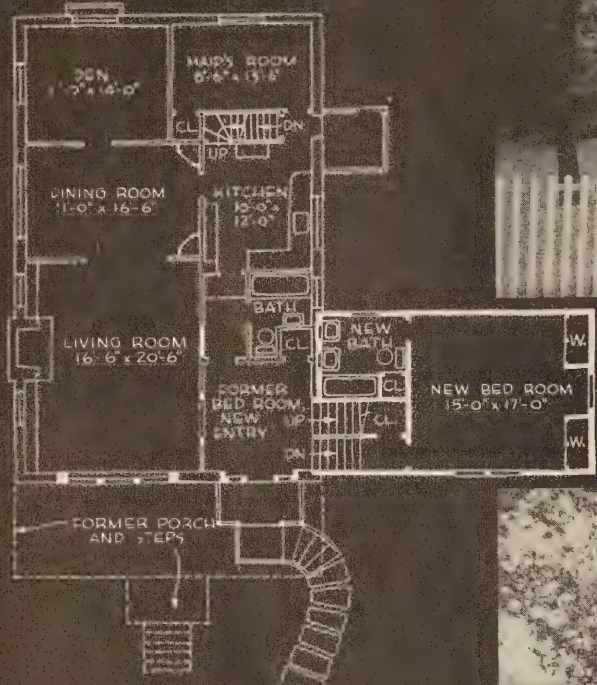
Around compact utility unit with built-in hot air furnace, plumbing and heating connections are arranged efficient kitchen, laundry and bathroom



Bachelor Adds New Life



Photographs by Nowell Ward



Home of
WALDO VON LOSSOW
Glencoe, Illinois

ERNST A. BENKERT
Architect for remodeling



Ruth W. Lee

LT was the deep, wooded lot which first attracted Waldo von Lossow's eye. The little cottage which had stood there for more than forty years offered a challenge to his imagination, one that he was not afraid to tackle. As a matter of fact, the original four-room cottage had already been given one face-lifting in 1931, when the den and the maid's room were added.

It was an easy job to remove the old porch across the front. This gave Mr. von Lossow the right spot for a big picture window which would brighten the whole living room. Alongside the picture window, he cut an entrance door into the former front bedroom, adding a charming pillared portico with iron grill railings. Then he installed a curving flagstone walk, leading to the entrance steps through informal rock garden planting and shrubs. Now the former front bedroom serves as an inviting



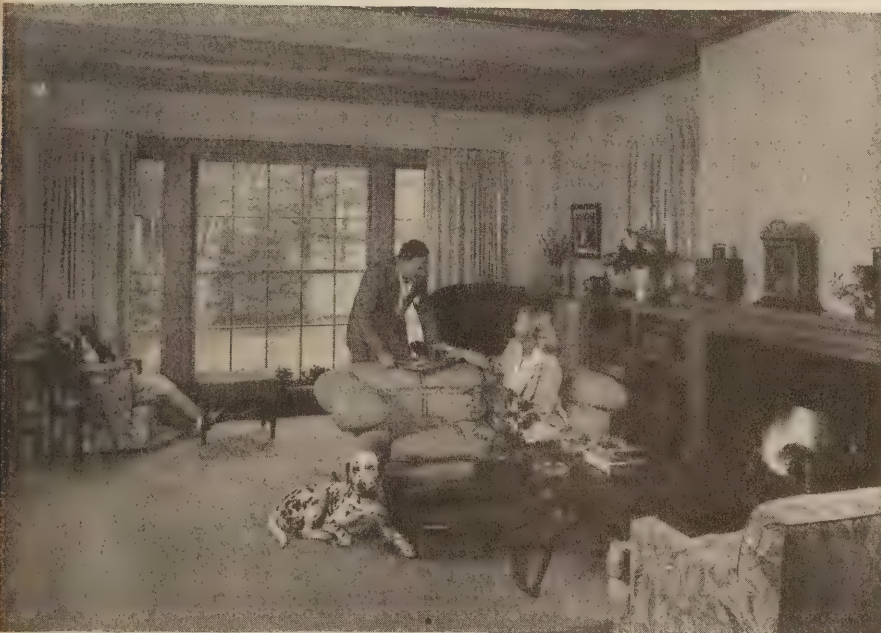
and Beauty to Ordinary Cottage



PROVING THAT THE MALE SPECIES

CAN BE EQUALLY AS INGENIOUS

AS THE FEMALE IN "RE-DOING" A HOUSE!



entrance hallway with a tweedy rug and an attractive old Pennsylvania Dutch chest lending atmosphere.

In the earlier remodeling, a small front and back parlor were converted into the present large living room with fireplace on the long wall flanked by low, open bookshelves and upper casement windows. In the recent alteration, the partition to the small dining room at the back was cut back into a large-sized opening, which makes the present dining room an extension of the living room. Now this room does double duty as dining room and study. At the side door of the kitchen, an entrance porch was added. New fixtures and built-in wall cupboards converted the cottage kitchen into a modern work unit. A door was cut through the inner kitchen wall leading to the front hall and former bath, which is used now as a powder room. Here guests will find a charming, built-in corner dressing table for their convenience.

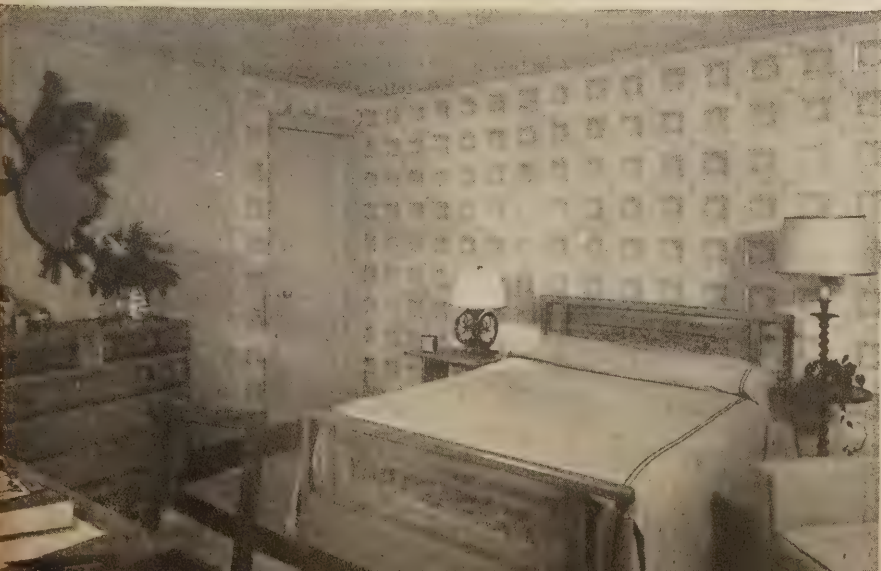
The new two-level wing at right was the major addition Mr. von Lossow made four years ago when he bought the house. A few steps down from the entrance hallway lead to his bedroom and bath. A pair of built-in wardrobe closets and a generous-sized bath with linen closet give him all the conveniences. Above this suite is a studio-type large bedroom with vaulted, beamed ceiling. His future plans include making this room into a combination guest-room-study with place for a second bath immediately above the master bathroom. A further addition he will make is a screened porch at the back, leading out of the present study, opening onto and facing his flower garden.

One of the first improvements Mr. von Lossow made in the interiors was to bleach and pickle the dark woodwork. This gave him the modern trim he wanted for his contemporary and Early American furnishings and textured fabrics. In the living room, he painted the walls a light chartreuse and the old brick fireplace black. Curtains are natural-textured cotton in herringbone weave. For the dining end, he selected a Williamsburg framed floral paper in gray and rose. This makes a subtle decorative background for his pickled pine table and chairs with woven leather seats and backs. In the dining room corner is a pickled pine Pennsylvania Dutch cupboard, filled with his collection of old coppers and pewters.

In the master bedroom, three walls were papered in a Williamsburg medallion paper in rose and gray, with the fourth inner wall painted a dove gray. Just as in the living room, there is a picture window across the front of the room, which makes an ideal spot for Mr. von Lossow's reading and work table. The room is furnished in bleached oak, in definitely masculine style.

The only feminine touch in the whole house can be found in the gaily treated powder room, with its attractive chintz-covered dressing table and its white taffeta curtains tied back with rose chintz bows.

Waldo von Lossow has demonstrated that a man can be a homemaker, too. He not only enjoys living in his remodeled house, but he especially likes to share it with friends through his generous hospitality. For his hobby of gardening and his pleasure in entertaining guests, Mr. von Lossow has designed a charming garden and furnished a remodeled house in contemporary good taste. He most certainly deserves a blue ribbon from any board of experts.



THIS house might never have been built if World War II hadn't radically affected the lives of an elderly Dutch couple. The de Graaffs, important bulb growers in Holland, were visiting their son when the Nazis invaded their native homeland. They had no other choice but to stay. As month followed month without any change or hope of returning, they decided to build a home. One of modern design was selected because living in their son's contemporary home had shown them the many advantages of this new manner of planning. The chosen site overlooks a broad golf course and Willamette River, and has all the advantages of a well-kept countryside, with glimpses of rolling hills beyond. Van Evera Bailey, the architect, has wisely used the warm red-orange of cedar siding on the rather severe lines of the exterior as foil for the continuous background of greenery made possible by the moderate climate of the Pacific Northwest. White is the only color accent and has been used very sparingly to gain maximum effect.

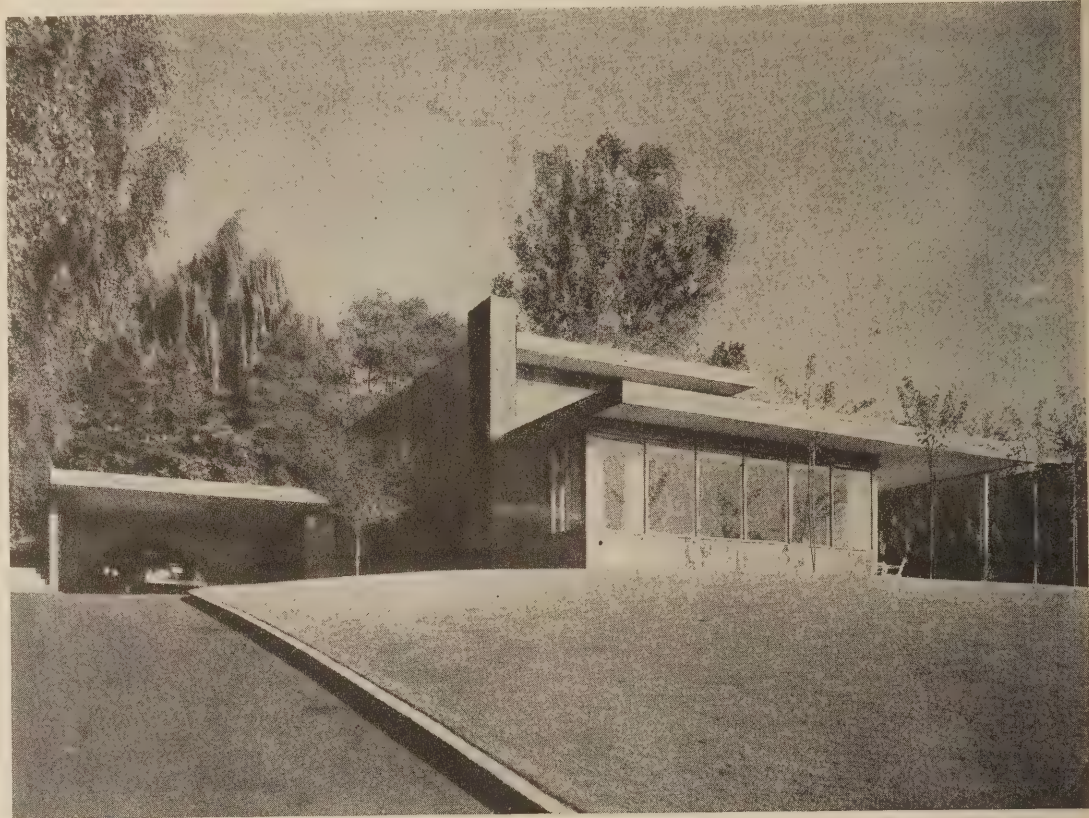
Windows are large to gain full advantage of the magnificent panorama lying beyond the gently sloping lot. There's a covered walk to allow dry passage from garage to both entrances, a blessing during the prevalent rainy and misty Portland winters. In fact, each detail is successfully aimed at getting the maximum in convenience and comfortable living.

A sunken terrace on the rear opens directly into the glass-walled dining room and serves as a second eating area during many months of the year. In fact, the general feeling of indoor-outdoor living throughout the house brings to mind many of the better modern homes in Holland. The de Graaffs sensed this sympathy between the styles of both countries at the very beginning of their visit and feel quite at home among what to most of us is still revolutionary. The climate of the Northwest suits this kind of house perfectly, though its plan is eminently suited to many other parts of this country.

The plan, though giving the general impression of rambling, is really most compact. Not a square inch has been wasted. Rooms are not over-large (yet there's plenty of elbow-room) and have been carefully thought out with an eye to good furniture placing. The entrance hall, located on the side, allows the front living-room wall full view of the adjacent golf course. The side fire-

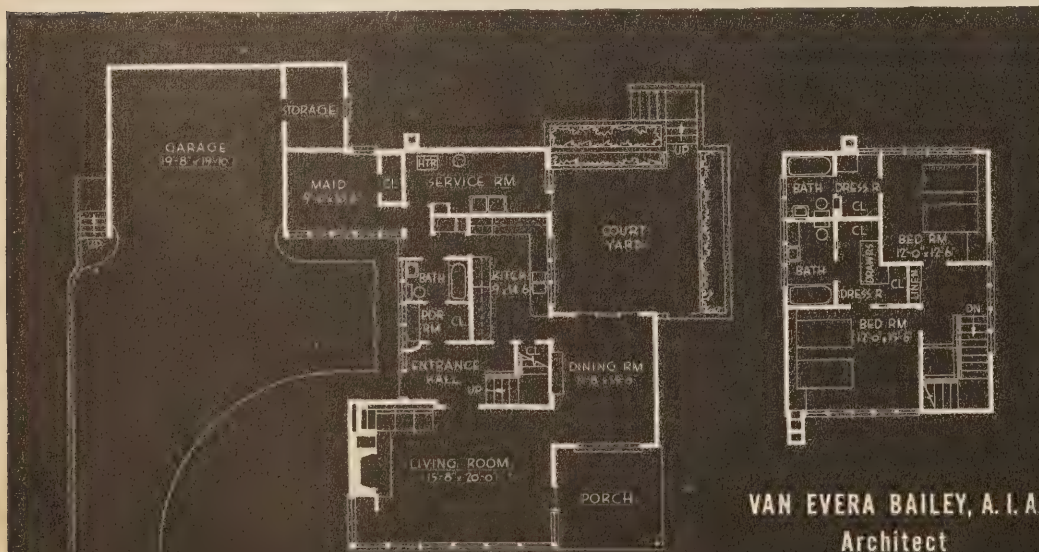
place with built-in sofa furthers this desirable effect of spaciousness. The centrally located kitchen directly services hall, dining room and the rear entry and is conveniently near the de Graaffs' outdoor terrace.

The interior of the house, because of the generous fenestration, seems to make the surrounding garden and views a part of the rooms, yet the solid walls of the house give a sense of privacy and comfort. The living room has solid windows on the view side and a porch off to the south side. The dining room has a solid wall toward the adjoining house, while the side with the view of the golf course and the rear dining terrace have practically solid fenestration. Extreme simplicity in treatment of interior and furnishings give the house a sense of peace. Throughout, the integrity of materials has been pre-



VISIT FROM HOLLAND

The Portland, Oregon, home of





Photographs by author

THAT BUILT A HOUSE

Mr. and Mrs. W. H. de Graaff

P. A. Dearborn



served. White plaster walls and ceilings contrast with thick, black floor-covering, which is wall to wall. The natural color of Philippine mahogany is retained in the woodwork throughout the house. Full curtains of coarse, white home-spun material draw across the windows on built-in tracks.

A touch of warm color in the living room is provided by the dark red split brick used in the fireplace. Plants, flower arrangements, and botanical prints in the dining room combine further to bring the out-of-doors inside. Much of the furniture is built-in, and was designed by the architect. It is also in natural finish. Chairs and dining table are designed by Alvar Aalto, also in natural light wood finish. The upholstery is in gray-green. The lighting fixtures are built in flush with the ceiling, and are unobtrusive and give excellent illumination.

The house abounds in modern conveniences, not the least of which are the dressing-rooms, with built-in storage space which connects bedrooms and bath. All opening windows are screened with built-in roll screens.

For privacy on the south, the sunny courtyard side of the house, both the service and the entrance side of the de Graaff house were made easily accessible from the driveway. Because of the sloping ground, the main building was cut into the earth to a depth of about five feet at the back.

Rambling Plan in TEXAS

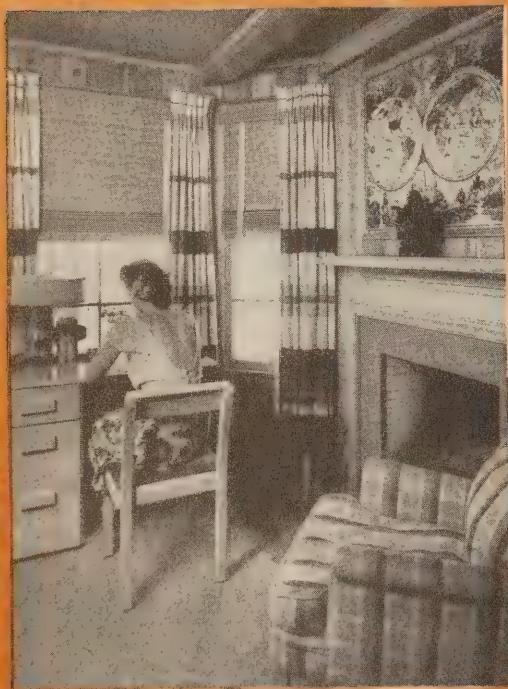
William J. Hennessey

HERE'S a house whose low horizontal lines are emphasized by the heavy cedar shakes covering the exterior walls of two extensive wings. These have been painted blue-gray, accented by white trim and soft brown shutters. The central entrance portion is of soft, rough-textured brick in tones of salmon. Its unpretentious trellised entrance and shutters fairly sparkle in brilliant white. A screened porch, large and bright, a necessity in this climate, is located on the opposite side of the house and overlooks the rear flower gardens. This porch runs the entire length of the living room; here, too, white tracery of wrought-iron furniture gives cooling effect.

Living room and porch are practically one unit because of the wide French



Photographs by Van Anda and Free Lance Photographers Guild

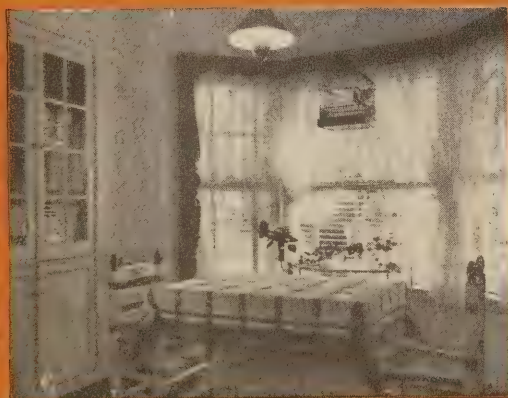


doors and because the same colors were used in both areas. Soft pink, brown and chartreuse are predominating tones. In the living room the orderly fireplace breast is of pink Tennessee Crab Orchard sandstone. One attractive feature of the fireplace is the stone mantel ledge on which is kept pots of fresh ivy. Porch floor is covered with the same Crab Orchard stone as the fireplace and opens onto an outdoor terrace also of pink stone. Exposed pine roof beams and trusses have been pickled and fit in nicely with the muted color scheme. The furniture in this attractive room is a combination of French provincial and modern.

A small breakfast room with large bay window is decorated in exhilarating white and red. The clever cut-out valance which travels down the sides of the bay is also painted red. Crisp white organdy curtains give just the right cool transparency to the three sash bay. The wallpaper in the breakfast room, selected for its decorative fruit pattern, lends an added peasant touch. French peasant motifs have been consistently applied to chairs, serving dresser, and tablecloths. Most of the furniture painting is the work of the talented Mrs. Rawson. The adjoining kitchen carries out similar bright color.

Bedrooms and den, where quiet is needed, are located in the opposite wing. A glimpse of the tiny den shown here demonstrates what ingenuity was exercised in gaining an illusion of space. Though small and compact, here again the bay, balancing the bay in the breakfast room, lends a spatial mood. The walls are of knotty pine reflecting the warmth of another fireplace. Wall lamps above the divan at both ends make reading possible from any angle.

PEACHBLOOM RED ACCENTS TAN AND BROWN OF TINY DEN, FRENCH BOOBS IN LIVING ROOM OPEN INTO BRIGHT PORCH



CHARM THROUGH COLOR - RED AND WHITE IN BAY BREAKFAST ROOM, SOFT PINKS AND GRAY GREEN IN MASTER BEDROOM



Eugene Werlin, architect

Home of Mr. and Mrs. W. B. Rawson, Houston, Texas



Small Houses Don't Have to be Cute!

Photographs: Roger Sturtevant

William J. Hennessey



Great dignity and charm of R. A. Hamilton home in Lindenwood, Calif. result from simplicity of line and surface and well-integrated planting

IF YOU yearn for a "pretty-pretty" little dream house, smothered in picture post card charm — then the houses shown on these pages are not for you. Don't misunderstand us. This is not intended as criticism. We sincerely believe that everyone has a right to his own personal taste. If the picturesque cottage, teeming with nostalgic appeal is your idea of home, then by all means build it and our blessings go with you. Still we know that there's a goodly slice of our home planners who either from choice or because of lean pocketbooks intend building pint-sized homes, homes that will substitute dignity for cuteness, character for surface prettiness. They want homes in tune with the exciting days to come. And so we present for their inspiration and hope, the group of houses on these and the following pages. There's nothing cold or stark about their appearance, nothing drastically revolutionary in their well-thought-out plans. Due to unpretentious simplicity, they've taken on a quiet dignity, stature far in excess of physical make-up. Perhaps they will be tagged modern in design, yet each bears witness to a traditional heritage. We offer them to you who intend meeting this brave new world right at your own front door.





LIVING ROOM AND DINING ROOM IN THE

Roger Sturtevant

"BONES" Hamilton, All-America football star when he attended Stanford University, might reign supreme in the Rose Bowl, but when it came to home building, he readily relinquished the captaincy to Mrs. Hamilton. The site chosen, among beautiful trees in Lindenwood, was one in the sub-divided estate of Bonanza King, James Flood. No time was lost in calling in friends William F. Hempel, architect, and Wells P. Good-enough, contractor. All being breezy westerners, conferences were fast and furious. Since the woman of the house overflowed with too many conflicting ideas, Architect Hempel suggested a vacation to Lake Tahoe, promising on their return that the Hamiltons would find their ideal house ready and waiting on his drafting boards. That's just what happened and the house was built exactly as found with nary a window or door location changed.

The house is compact but has an extraordinary spacial effect.



Green moiré effect on walls of den was a mistake but brings forth paeans of praise from visitors

From the entrance hall one looks across the living room and through large windows into the garden making the house seem infinite. This effect is further emphasized as one gazes obliquely across the dining table through a glazed wall onto the dining terrace. In fact the two rooms have the general feeling of going on indefinitely. One unusual feature in so small a house is the fact that no room serves as access to another. Two baths and the multi-purpose den add tremendous flexibility. While the existing driveway and plot plan more or less dictated an eastern exposure, the house avoids the usual California mistake of overfenestration to the west and the consequent discomfort of afternoon glare and heat. One look at the plans convinced the Hamiltons that this was

has a tendency to be formal which I wanted to avoid. Handwoven fabrics, hand-hooked Chinese rugs and blocked cotton on the two armless chairs did the trick. We attained exactly the atmosphere we desired."

The final bit of decorating was done in the den. In a last spurt of energy the two decorators tackled this job. In their haste to finish late one night green wall paint was mixed from two different cans. The next morning the artisans were horrified to discover the walls covered with a green moiré effect. But all turned out well. Visitors not knowing the case history often remark, "What beautiful walls, like some we saw in Italian villas." So a house was finished—enthusiasm, astrology and lots of elbow grease doing the trick.



Photographs by author

R. A. HAMILTON HOME, LINDENWOOD, CALIFORNIA

the very house and one day later a construction crew took over the site. Mrs. Hamilton's enthusiasm continued during the entire period of construction. Not only does she know where every last splinter was put, but she knows every workman by his first name. One member of the building crew, an avid follower of astrology, constantly advised when and where to do things according to the most favorable stars. His final horoscope was that if the owners waited three days after the house was completed before moving in all would be favorable. Three a.m. was the exact hour for the move. Even though this proved impractical, the Hamiltons have suffered no dire effects from its violation, proving that even the stars can forgive and forget.

Decoration and furnishing were the joint effort of Mrs. Hamilton and a friend Betty Losse, a decorator, who fortunately returned from Honolulu at just the right moment. The two turned the terrace into a workroom and handblocked all fabrics. To quote the owner, "I wanted lots of color, cool and warm. The wallpaper allowance was limited so only the best was selected and hung only in entrance and bedroom hall. I selected soft blue for the walls and ceiling in the living room and dining room because it's a color particularly flattering to the gals. It also adds to the special feeling of the house and gives an airy touch. Betty Losse drew the plans for the overstuffed furniture and also designed the blocks for the drapes. These were finished in torch ginger. Ted Brown in San Francisco's Chinatown carved and lacquered the chow bench nest tables and the feet of the overstuffed pieces. Modern



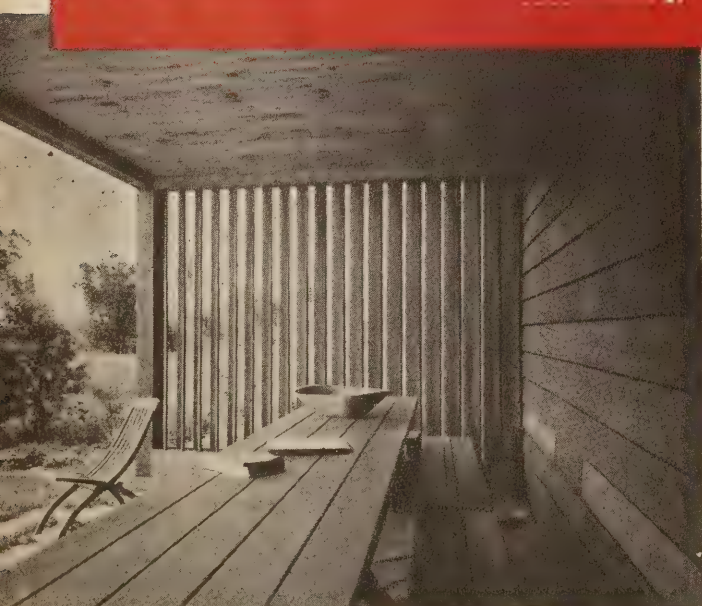
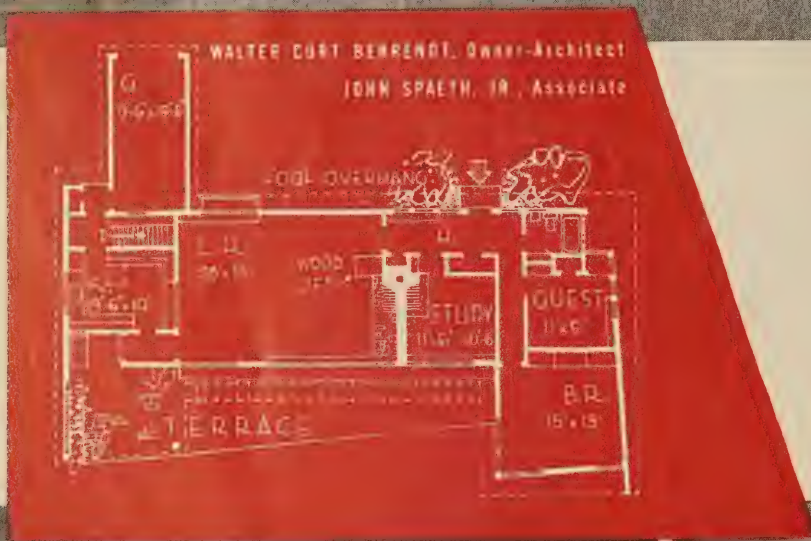


BUILT on a half-acre lot overlooking the Connecticut River, this low roofed, unadorned house gains dignity by the very simplicity of its design. It's exactly what it was meant to be, a home for a couple who do their own work. Therefore, in both appearance and plan, every detail is completely functional. Its very location almost directly on the road cuts down unnecessary snow shoveling during the harsh Vermont winters and at the same time allows more room to the south for larger lawn and garden space. California redwood covers its exterior; wood shingles, impregnated for fire resistance, surface the roof. There's a living-dining porch adjacent to the kitchen from which food can be served through a convenient window. At one end of this porch is a screen of vertical boards, placed at such an angle that the view is unobstructed, yet providing privacy. The south side roof projection works on the solar system, admitting the sun's rays in winter, providing shade in summer.

The large combination living-dining room is almost in the center of the house. Large expanses of glass allow a view of river valley and distant hills. Furniture arrangement is an important part of the room's make-up. Placed informally around the fireplace,

Photographs: P. A. Dearborne

Direct Approach to Simple Living



Vertical board screen at street end of dining porch provides privacy without cutting off view from within

Wide eaves of south wall continue to form roof of porch . . . small window allows easy serving from kitchen



it is carefully arranged to avoid any through traffic. This easy accommodation of guests is vital to the Behrendt household since groups from the near-by college often drop in for informal discussions or to listen to Mrs. Behrendt's piano playing. Sloping plaster ceiling adds height to this room by following the general lines of the roof. Separating the dining area from the kitchen is a natural plywood wall. Storage cupboards in this wall are accessible to both rooms, facilitating meal service. The kitchen is small but well planned. There's even space for a breakfast table against one wall. This room serves as access to both the cellar stairs and to one-car garage.

At the opposite end of the house are to be found a study, two bedrooms and bath, all leading directly from the entrance hall. This arrangement allows access to any of these rooms without tracking through the living room and disturbing its occupants. There's plenty of built-in closet space in each of these rooms and furniture has been cut down to bare essentials. This is in keeping with the general feeling of functional simplicity. Here's the home of people who live modestly, without mannerisms, yet who desire the stimulation which the best in modern planning has to offer. This honest expression of the life within is certainly proof of the success of its two designers.



Storage cupboards in plywood wall at end of dining area are accessible also to kitchen

Distant view of river valley and rolling hills may be seen through picture windows in south wall of living-dining room

House That Puts The Sun To Work!



LARGE AREAS OF INSULATED GLASS PLUS

WELL PLANNED ORIENTATION ON CORNER LOT GAIN

YEAR 'ROUND USE OF SUN'S RAYS FOR MODERN CANADIAN HOUSE

THE popular belief that the rambling, open-plan house must, by its very nature, be restricted to warm climates, is fast disappearing. New developments in more efficient insulation, in compact, improved heating installations, and insulated glass, give every section of our country, no matter how changeable its climate, the advantages of this new tradition in home planning. If large expanses of glass are to be part of the house's set-up, then proper orientation on its lot must be given early and careful consideration. In laying out this attractive, one-story house in Thorncrest Village, Islington, Ontario, Mr. E. C. S. Cox, the architect, was definitely conscious of the importance of exposures. The lot itself, a corner one, faces approximately southeast and lies in an east-westerly direction; to gain full advantage of the view, summer breezes and winter insulation, the house presents its principal outlook toward south and west. It is one in a planned community, sponsored by the Thorncrest Development Company. Most of the houses are low, large-windowed, moderately modern in design. Mr. Cox has designed many of them, and checks on all others to maintain architectural unity.

Since the house shown on this page has its most important outlook to the south, most of the principal living and recreational rooms face in this direction. The living room has two exposures, one toward the east and the morning sun, the other, opening onto terrace and garden, looks to the south. Between the two large expanses of window is ample wall space for excellent

furniture arrangement. The extremely large chimney is a dramatic part of the exterior design, adding greatly to the low, horizontal appearance of the roof lines. In addition to the living-room fireplace, we find one in the dining room and another on the outside terrace. The latter is extremely useful not only for outdoor dining but for those cool, late summer Canadian evenings when its warmth will prove most welcome. The large windows of insulated glass, extending from floor to ceiling bring outdoors and indoors into close relationship, thereby giving fuller enjoyment to both house and lot. Wide, overhanging eaves provide necessary midsummer protection from the hot sun's rays, yet admit the lower rays of winter to penetrate into each room with all the benefits of insulation, the heat of the sun. The exterior design of the house is not radical, being straightforward and slightly rugged in character; interest is gained by the simplicity of line and texture of its horizontal and vertical wood finish, which is painted white.

Since insulation is not needed in the kitchen during the winter months, this room is shaded from direct sunlight. Care has been taken with the bedroom arrangements, each room is amply lighted, yet there's plenty of wall space for good furniture placement. The dining room is deliberately utilized for communication but in a manner which doesn't disturb its function at mealtime. A one-car garage, reached under cover from the kitchen end of the house during inclement weather, has been included as part of the house design.



Photographs by author

WHEN Prudence Parks wrote her article "Spaciousness or Privacy" for *THE AMERICAN HOME* (see page 184), she started the second paragraph of her diatribe with the sentence, "I realize that these are fighting words!" Right you were, Mrs. Parks, so right I feel you should have started with that sentence for I sensed what was coming, and began to froth at the mouth before I got to the end of your first paragraph. Arguments of this sort always affect me so.

Her modern house, of which she complains so bitterly, was built ten years ago. Time mellows all, even young and visionary architects, and even architecture does grow and mature by the process of trial and error. My sister lives in the ninety-year-old house built by my great-grandfather and suffers exactly the same discomforts Mrs. Parks complains of in her ten-year-old modern. This is small compensation to Mrs. Parks if she is actually suffering the hard luck of being on the error side of the trial-and-error method. But we dissidents feel she is exaggerating, and besides, that she has not accepted with grace the age-old turmoil of a house full of small children.

To Mrs. Parks' credit was her admission that she and her husband did not think ahead. Yet that was not really their fault; their architect should have done that for them. A good architect should first and foremost be an inspired mind reader and an expert with the "crystal ball"; to give his clients what they really want, not what they say they want. He should function as a technical psychoanalyst.

Mrs. Parks having admitted some responsibility and guilt for her complaints, it is up to me to offer now some reason for the vehemence of my reactions. I think even Mrs. Parks will understand my violence when she studies the Richard Minor family house in California which is the direct answer to each and every one of her complaints.

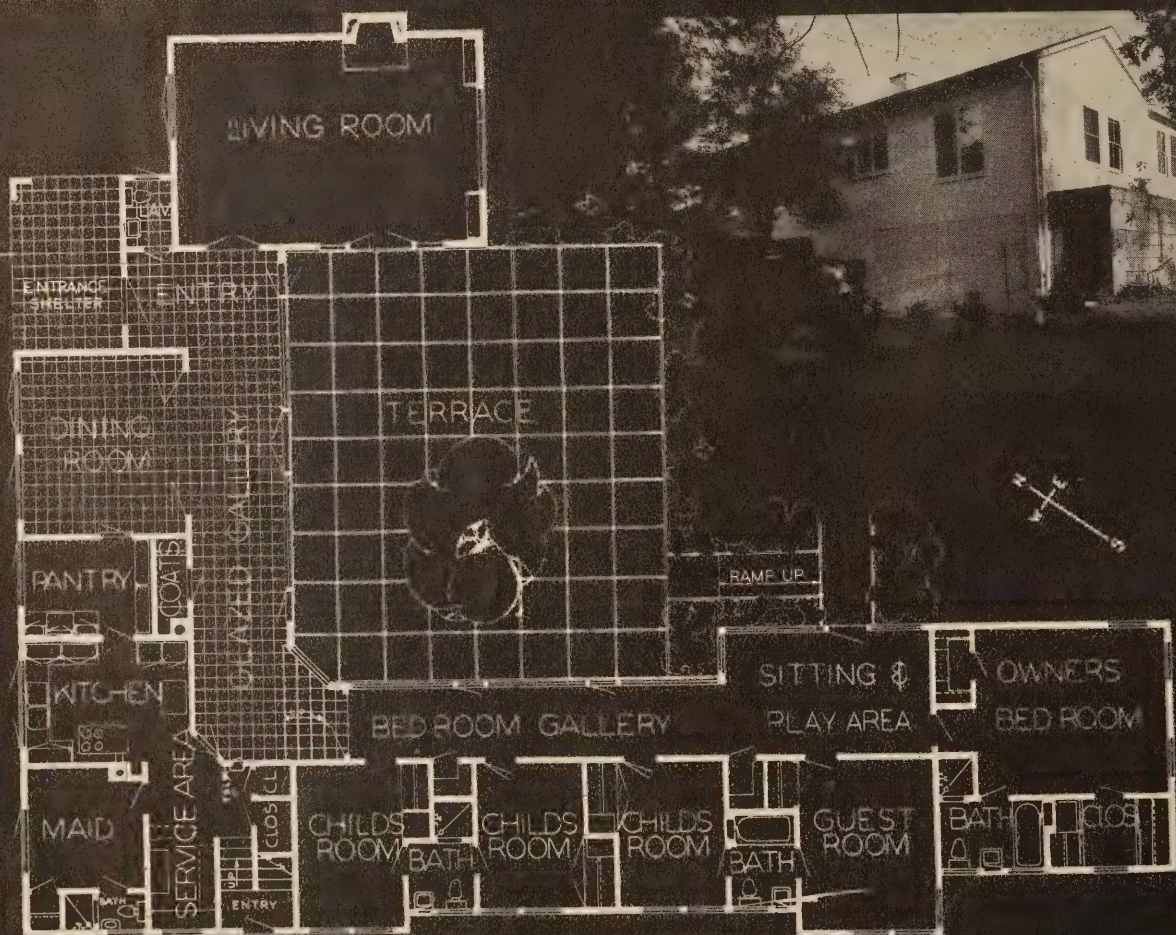
SPACIOUSNESS

And

PRIVACY

Roger Sturtevant

**The Richard Minors of San Mateo, California,
find flexible modern planning the solution to happy
homelife with their brood of active youngsters**



HOUSE FOR MR & MRS RICHARD F. MINOR
WILLIAM WILSON WURSTER

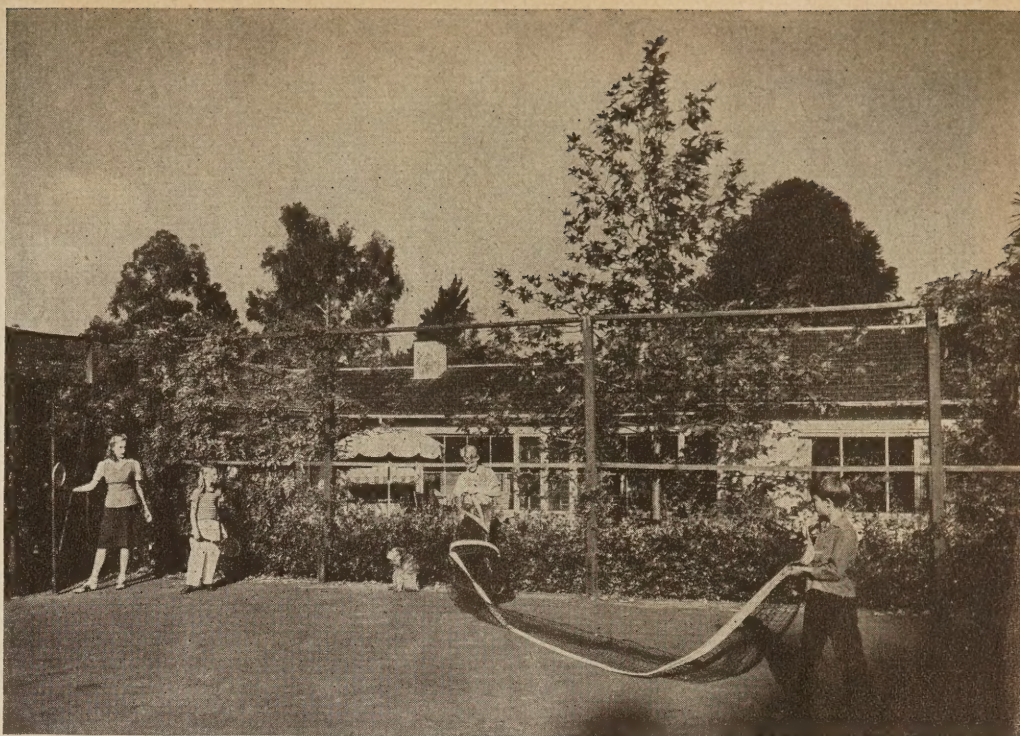
SAN MATEO CALIFORNIA
ARCHITECT

**Living and playing overflows beyond
walls of Minor house into
privacy of sun-drenched play areas**

Despite Mrs. Parks' words to the contrary, her article implies that she and her husband were talked into Modern. In the case of the Minor house there was no talking of style at all. Mr. Minor simply went to Mr. William Wurster of the architectural firm of Wurster and Bernardi, and said, "This is my problem and this is my property, now you build me a house." This *carte blanche* was particularly extraordinary since Mr. Minor is a building contractor who specializes in residences. Experience had been his teacher.

The Minor house has both spaciousness and privacy and lots of glass. Aye, it even has "openness," yet the vast expanse of glass wall of the L-shaped gallery opens only on the inside patio which insures privacy for the family group, and its openness can be zoned off by solid doors for any privacy desired by a division of the family group. Individual privacy behind a solid door is provided for each member of the Minor family. Despite all this glass, the house abounds in plenty of dignified, solid wall space.

I have already expressed doubts about Mrs. Parks' desire for an activity room. That part of the glazed gallery which is access to what the Minors jokingly call their "barracks" is a far better solution. In inclement weather it is a bright playroom with a wonderful length for all sorts of games. If supervision is needed, a peek out of the kitchen door does it, or if quiet is desired by the adults, solid doors can close off

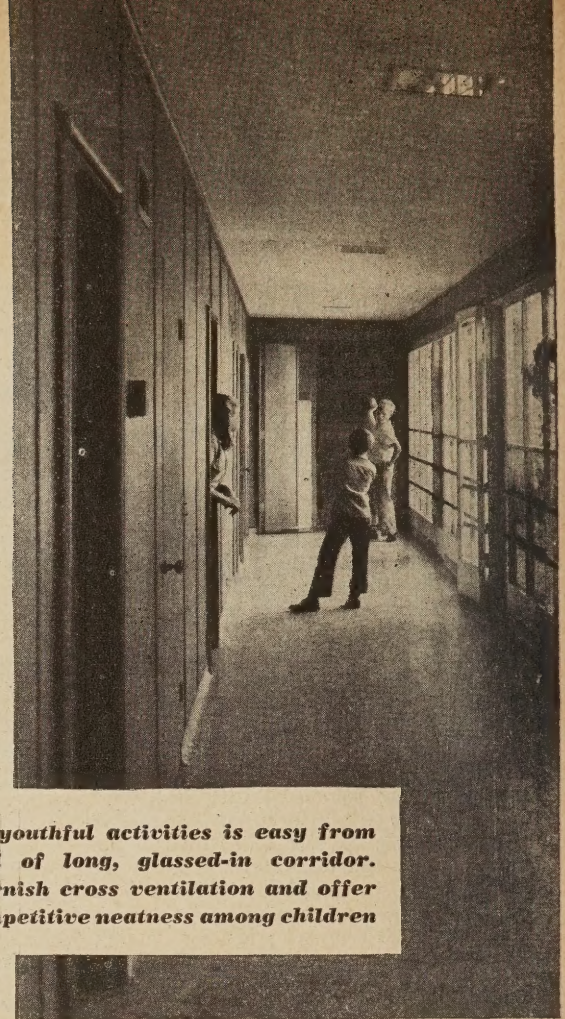
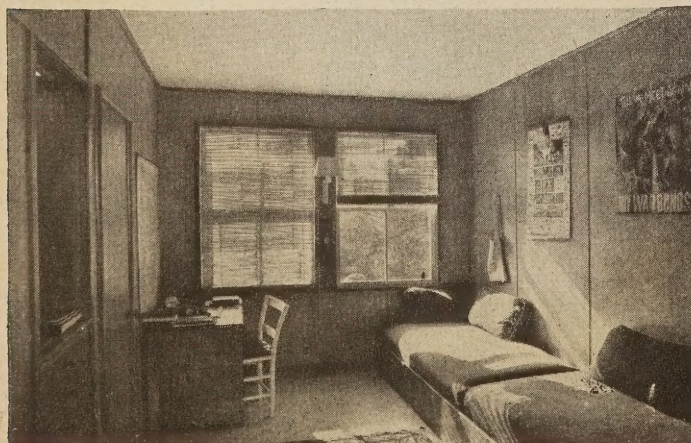
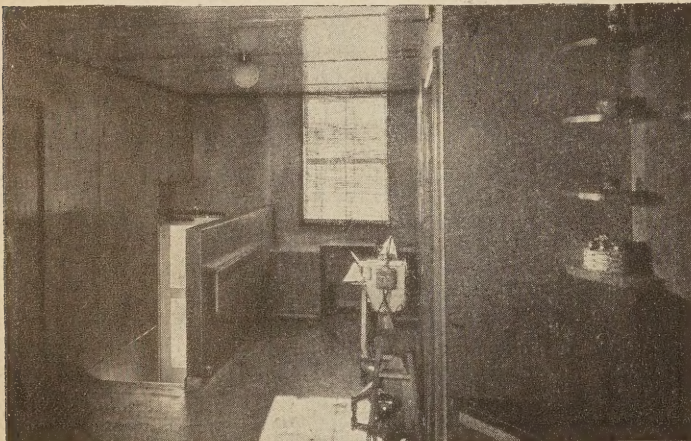
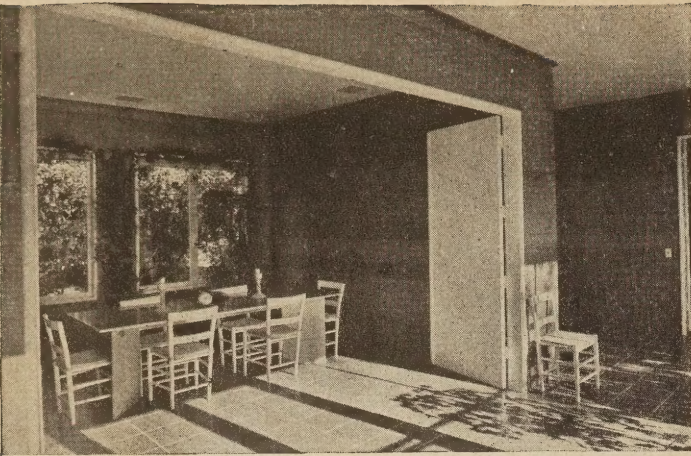


this part from the rest of the house. The gallery widens at the far end to form a separate sitting room and an entrance from the tennis courts and outside play area. And yes, children who live in glass houses can throw things. The only time there was any breakage in all this glass was when Mr. Minor was trimming a vine in the patio and

carelessly knocked his ladder into one window.

The civilized virtues of hospitality, neatness, and respect for the individual are promoted by the very design of the children's rooms. Dutch doors to each room facilitate supervision if necessary, furnish cross ventilation the few times needed in the mild climate, but more than this,





Supervision of youthful activities is easy from kitchen at end of long, glassed-in corridor. Dutch doors furnish cross ventilation and offer challenge to competitive neatness among children

make competitive challenge to each child to keep a neat room, as the upper half of the door is usually open to the gallery. Plenty of built-in drawers, shelves, and closet space make neatness easy, and a built-in desk-workbench in each boy's room gives him means to work on his individual hobby. Access to uncrowded bathrooms, one connecting the two boys' rooms and another connecting the girls' rooms, makes easy the habit of personal cleanliness and neatness with which every mother labors so to indoctrinate her child. Two built-in bunks in each room give each child opportunity for personally being overnight host to a young friend.

In the Minor house, the dining room opens into the gallery with a short entrance hall shielding it so that the casual guest can be ushered into the isolated living room. The open dining room gives a width to the gallery which makes that area a sunny, extra sitting room without a crowded feeling. Solid doors are provided to close the dining room from the gallery, but the Minors have never felt it necessary to use them. The efficiently small kitchen flows into a large landing area for the service stairs which makes a place for laundry sorting, ironing, and sewing.

The Minors love wood . . . use it in each room, in lacquer and wax finish for warm grain pattern

Any objectionable cooking odors are drawn out of the kitchen by a fan.

To use the Minor house only as an answer to Mrs. Parks is indeed a left-handed compliment. Its virtues positively sing themselves without the need of a negative impulse. For instance the wood. There is wood, wood, wood—because both the Minors and Mr. Wurster love wood, and because they love it, the wood is finished with clear lacquers and wax so that the walls are warm and richly patterned with natural grain. The living room is in Philippine mahogany plywood, the front gallery and dining room are in horizontal redwood planking, the remainder of the house is fir and pine plywood. The plywoods were used for subtle variation of color and grain from room to room, each strictly individual.

The Minor living room is a room which is really lived in. It is a simple room and a beautiful room. Again the Minors wisely sought professional advice and consulted Beth Armstrong of the decorating firm of Armstrong, Carter and Kenyon. With great skill Mrs. Carter used what furniture the Minors had, added a few pieces, keeping furniture to the minimum, consistent with use. Her color scheme is soft rose and tans to blend with the walls and the effect is a restful whole. The simplicity and rightness of the room is another example of how such can inculcate neatness. With my own eyes, I saw



six children from age ten to thirteen, nonchalantly troop into the room, open up the center table, play a game of hearts for a while, and then leave. And glory be, when next I went into the room, there it was in all its beauty of orderliness, with nary a hint that it had been used.

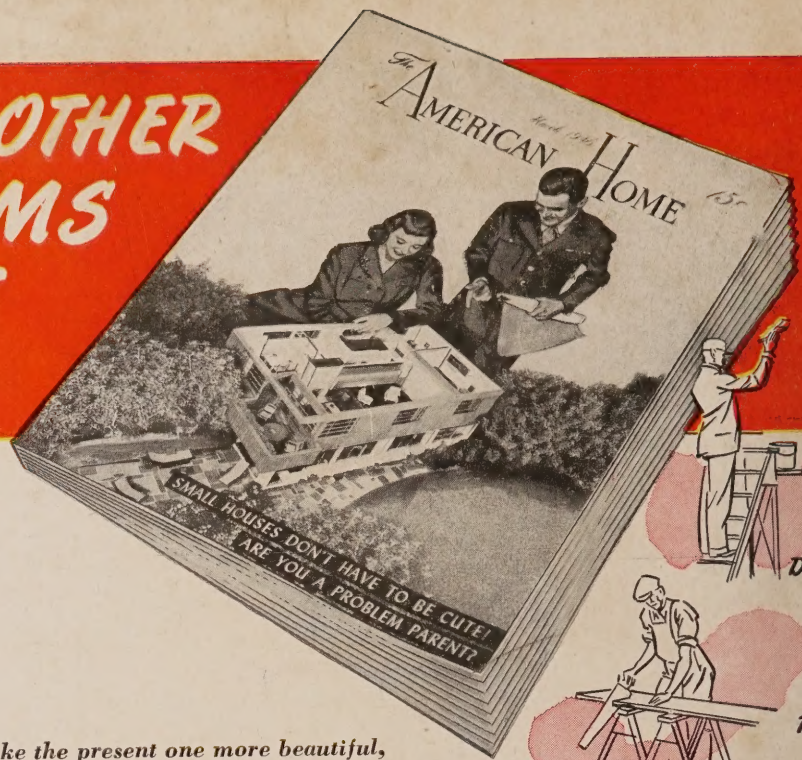
Mechanically the house is easily maintained. Though it was designed for one servant, the servantless war period was easily weathered by the Minors. In the mechanics of construction, the house has one unusual point. The red tile of the entrance hall and gallery is laid on supporting joists and flooring, not on a concrete slab on grade as it appears to be.

From the street, the Minor house, up an ivy-covered slope, is seen only as bits of white wall through trees, with the "business" end of the house double garage and service entrance, boldly cut into the hill. I for one wish I could always answer the oft-repeated question, "What has become of the American Family," by saying it is happily behind tree-screened walls, living and playing in sun-drenched privacy. And lest this should sound all too ideal for reality, Mrs. Minor has one regret about this house and to remedy it is her first postwar project. Despite eight well-trained young hands attached to four amiable offsprings, after meals there is always the argument of whose turn it is and who missed his turn and why—a mechanical dishwasher is to join the family, and be the last word.



WHICH OF THESE OTHER HOME PROBLEMS DO YOU WANT TO SOLVE?

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